

Linguistic Atlas Of The Punjab

presented by

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Foreword

THE Linguistic Survey Project was inaugurated four years ago when Dr. Harjeet Singh Gill of the Centre National de la Recherche Scientifique, Paris was invited to join the Department of Linguistics at Patiala. The preliminary plan of the project was presented by Dr. Gill before a national seminar of linguists in July, 1968. Another seminar in which important linguists from the various universities in India and France participated was held in September, 1970 to deliberate over the socio-linguistic structural studies of the dialects of the Punjabi language.

THE maps included in this atlas demonstrate in no uncertain terms that the old popular nomenclatures of dialects have no scientific basis and it was unfortunate that Sir George Grierson depended largely on data collected by the untrained pathwaris and did not make any effort to draw maps. Linguistic geography, however, was a common discipline during his time on the Continental Europe since 1881. The inaugural atlases of Germany, Denmark and France by eminent scholars like Wenker, Kristensen and Gillieron are well known.

THE International seminar on Anthropological Linguistics which is being inaugurated by Professor Andre Martinet of the Sorbonne, Paris, is the happy occasion for the formal release of the Linguistic Atlas. Besides the hundred and one maps for the present State of Punjab and the older undivided cultural complex before the partition of India, the Atlas includes Phonetic Reader of twenty-five dialects and introductory notes on the salient features of the Punjabi language—tone and intonation, Gurmukhi Orthography, emphasis, coordination and sentence sequencing, styles, phrase structure, instrumental analysis of tones and pitch-features and etymological explanations of the words used in the maps.

Punjabi University
Patiala

Kirpal Singh Narang
Vice-Chancellor

Linguistics at Patiala

Dr. D. C. Pavate
Chancellor, Punjabi University, Patiala

From the very inception, the Punjabi University, Patiala, had the scientific study of Punjabi language and culture as its primary aim. During the last few years it has made significant contribution to the development of Punjabi as a medium of instruction at higher echelons of its graduate and post-graduate programmes. It was imperative that this pedagogic application be properly investigated and a coordinated study of modern socio-linguistic structures be undertaken. The Department of Anthropological Linguistics has followed this approach and has not ignored the emerging semantic patterns of our modern communication systems. It is good to know that this work has led to a better understanding of the basic structure of the Punjabi Language among scholars of repute.

I congratulate the Vice-Chancellor, Professor Kirpal Singh Narang, for developing this important centre of socio-linguistic research in North India.

It gives me great pleasure to welcome Professor and Madame Martinet to India. It goes to the credit of the Vice-Chancellor to invite a scholar of the eminence of Professor Martinet who has, in the past, been an honoured guest at the universities of Oxford and London and most of the institutions of higher learning in Eastern and Western Europe. His association with Patiala should prove most fruitful.

The study of language has always been the preoccupation of Indian scholars. The first great tradition of grammarians was climaxed by Pāṇini in 500 B.C. It was a tradition of extreme scientific rigour which combined the study of the expression system of the earlier Vedic and later classical Sanskrit with the overtones of the then prevailing Brahminical culture. The Punjabis may be rightly proud of this highmark of scholarship since the Punjab was then the centre of all cultural and intellectual activities.

In his famous book, *Language*, Bloomfield wrote:

“Indo-European comparative grammar had (and has) at its service only one complete description of a language, the grammar of Pāṇini. For all other Indo-European languages it had only the traditional grammars of Greek and Latin, woefully incomplete and unsystematic... For no language of the past have we a record comparable to Pāṇini's record of his mother tongue, nor is it likely that any language spoken today will be so perfectly recorded.”

This laudable estimate of our great linguist is no exaggeration. We had a long tradition of etymologists like Yaska and commentators like Bhartrihari. These linguists were obviously interested in the phonetics and grammar of the Vedas and other sacred texts. Their studies are grouped into two separate traditions. The first is that of the *Prātisākhya*s and the other that of the *Sikṣā*s. The *Prātisākhya*s concentrate on the pronunciation of the Vedas as the Atharva-*Prātisākhya* for the Atharva-Veda and Taittiriya for the Yajur-Veda. The *Sikṣā*s are supplementary readings and have a much broader scope. Pāṇini's *Aṣṭādhyāyī* and Patanjali's *Mahābhāṣya* refer constantly to the phonetic variations and accuracies but this religious preoccupation with exact pronunciation was so predominant that there are references to phonetic and grammatical categories even in such non-technical treatises as *Brāhmaṇas*, *Aranyakas* and *Upaniṣads*. Actually, the importance given to the accurate pronunciation of the sacred texts was so great that the direst punishment of descent to the hell of *Kumbhīpāka* was proposed for one who mispronounced the sacred verses. The approach to linguistic enquiry was not always very scientific. At the very beginning of the *Prātisākhya* we come across the following passage :

“The soul, apprehending things with the intellect, inspires the mind with a desire to speak; the mind then excites the bodily fire, which in its turn impels the breath. The breath, circulating in the lungs, is forced upwards and impinging upon the head, reaches the speech-organs and gives rise to speech-sounds. These are classified in five ways - by tone, by length, by place of articulation, by process of articulation and by secondary features...”

Alongwith such impressionistic observations, we have some very picturesque remarks:

“The nasal colour should arise from the heart, with a sound like that of bells : just as the milkmaids of Surāṣṭra cry ‘takrāāā’, so should the nasality be realised.”

(Sarvasamīta-Sikṣā)

On vocalic-consonantal relationship :

“like a nail on the finger, or a pearl on a string, or a worm in the grass.” A.P.

On mātrā :

“1 mātrā is equivalent to the cry of the blue jay, 2 mātrās to that of the crow, 3 mātrās to that of the peacock, and $\frac{1}{4}$ mātrā to that of the mongoose.” (PS)

All the same, referring to the analysis of glottal articulation, W.S. Allen writes that “two thousand years and more before the sound-spectograph, ‘a-sound’ was not an unreasonable substitute for the fiction of a pure ‘glottal spectrum’.

This tradition was later on propagated by eminent scholars like Patanjali but unfortunately it became an exclusive affair of preserving the right accent and the right grammatical structure of one language. The Indian scholars by and large ignored the historical development of our growing socio-linguistic structures.

In Europe, the situation was not very different. The study of classical languages like Greek and Latin was the main concern of the Western grammarians. But these secluded studies did not continue very long.

One of the side-effects of colonialism was the East-West contact on linguistic and cultural level. The Europeans “discovered” Sanskrit and the Indians were struck by the structural similarities between Sanskrit and the Western languages. This led to the establishment of the Indo-European family of languages which cut across all racial and political boundaries. Suddenly, the Greeks, the Latins, the Slavs, the Persians, the Indians became cousins. In the sixteenth century, the

European scholars of the gypsy languages had already established convincing relationship between the dialects of North India and the various forms of speech common to the gypsies of Central Asia, Greece and Eastern Europe.

The cultural contacts continued to grow and the linguists and anthropologists worked to formulate new socio-linguistic groups amongst the American-Indians, the Bantus of Africa and the great Polynesian complex.

The inquisitive nature of man brought him face to face with new cultural realities. The classical scholars view everything as off-shoots of older languages or cultures. The basic hierarchical prejudices were not just the exclusive concern of the colonialists, even the most radical revolutionaries suffered from them. The economic and historical domination was taken as a symbol of cultural domination also. The discoveries of the most complex structures in the so-called primitive cultures shocked the old schools of thought. It was not easy for the economically privileged to accept cultural equality with the have-nots. Until the second world-war the only pressing problem was the eradication of colonialism and the introduction of economic socialism. The relevance of the anthropological and linguistic researches became obvious with the emergence of the so-called third world where the socio-linguistic problems became paramount. It necessitated the rewriting of cultural histories and the proper understanding of the hitherto totally neglected channels of human communication which included regional languages, folk-religions and folk-cultures. The social scientists who until now had worked in seclusion suddenly found themselves participating in the most urgent task of linguistic and cultural renaissance.

This task has, by no means, been very easy for it was not simply a question of concentrating on the so-called primitive societies, it was primarily a matter of a new point of view and a new methodology. The ideal was to give each socio-linguistic structure its due and to study each structure, historical or contemporary, as an independent cohesive unit. The notions of structure and function were applied not only to language and culture but also to history, philosophy and literature. Even classical Marxism was re-interpreted and thus began the latest intellectual confrontation between the old and the new.

Today the social scientists study trans-cultural mythological patterns as systems of philosophical meditation. The search is both for universal features as well as the traits which are distinctive to a particular group. The descriptive studies have served their purpose, now the concentration is on the understanding of the evolution of thought, speech, metaphysical perceptions, cultural and literary historical interpretations. It has opened an entire new era of scientific investigations.

We must see the Indian situation in the wider context of international scholarship and world-wide cultural renaissance. Fortunately, the racial, regional or political considerations play no role in linguistic and cultural diffusions. The intensive studies of languages as cultural phenomena help us to understand ourselves and our relationship with others. Languages are not just grammars and cultures are not just a sum of prejudices. We should try to comprehend the patterns of significance that are revealed through the study of their deep structures. We must not just concentrate on form, we must understand the content as well. It is in this context that modern researches in cultural semantics are most welcome.

I am happy to know that the Department of Anthropological Linguistics of the Punjabi University, Patiala, has concentrated on the study of language and culture as a unified phenomenon. The Linguistic Atlas of the Punjab, the Phonetic Reader, the significant patterns in classical Punjabi literature and folk-culture are its examples.

October 11, 1972.

Structural Dialectology

André Martinet
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Forty—four years ago, on the occasion of the First International Congress of Linguists at the Hague, Prince Nicolai Sergeevich Trubetzkoy presented the programme of the Phonological School which may well be considered the first public manifestation of what was to develop into linguistic structuralism. One of the first proclaimed aims of the movement was the vindication and materialization of Ferdinand de Saussure's teaching regarding the necessity for the linguist of founding his research on scientific synchronic descriptions of languages.

This amounted to a fundamental revolution in the sense that what had, until then, been left to well-meaning amateurs, was from now on considered the main, or at least the primary, task of the science of language. Moreover, it became clear before long that the neat distinction between synchrony and diachrony, indispensable for the study of the former, automatically entailed a much better understanding of the aims and methods of historical linguistics.

For a long time, dialectology was hardly affected by the new approach. Dialectology, in those days, had its own well-trained personnel, its own methods and, above all, its own aims which, strange as it may seem, were fundamentally and exclusively historical. When we glance at the scientific output of pre-structural dialectologists, we come across atlases and monographs based upon actual observation and recordings of contemporary linguistic behaviour. But as soon as we try to make use of these for descriptive purposes and as we look at the studies derived from those collections, we discover that what scholars had in mind when they collected data on a great scale was to find the missing links in their reconstructions and to account for the evolution of the great languages on which their attention had actually been focussed at the start. Dialectologists, in those days, were pure and simple antiquarians intent upon discovering, in remote country patois isolated remnants of past linguistic splendour. Although I, for one, never was a dialectologist of the old school, I can easily understand that viewpoint when I remember the gratification I experienced when I discovered in my mother's native dialect a reflex of *imus*, the Latin word for "deep".

It is only fair to mention that some leading dialectologists of the past often went far beyond the mere collection of stray items and actually developed, on the basis of their observations, important theoretical contributions regarding the evolution of language and its transmission from one generation to another. But none of them has ever brought us nearer to an understanding of how a language works, of how much two forms of speech can differ without preventing mutual understanding, of the difference between a unilingual and a bilingual dialectal situation. In his monumental Linguistic Atlas of France, Gilliéron, one of the founding fathers of traditional dialectology, presented, indiscriminately, local forms of standard French and forms of Romance dialects of France. There is no way of telling which of his informants were unilingual speakers of French and which were people speaking French with the village teacher or the parish priest, but, using among themselves, a so-called patois with vastly divergent phonological pattern, grammatical system, and lexical resources.

The first and main contribution of structural dialectology is precisely the insistence on the internal coherence of every linguistic usage. A dialect is not *the* language plus a few appendages; it is a whole that deserves to be considered and studied as such. In a first stage, at least, it should not be conceived in relation to any other language or dialect which happens to share with it a common origin or a number of phonological, grammatical or lexical features. In such matters, we should never be afraid of reduplications, because two items of different dialects (or languages) which look the same, are apt to be really different because their relations to neighbouring items are not the same in the two dialects.

One of the first problems structural dialectology has to solve is a terminological one. 'Dialect' is one of the most ambiguous-terms in the field of linguistics. Etymologically and originally, it is used in reference to varieties of the same language. In old Greece, Athenians, Boeotians and Spartans were all supposed to speak Greek, but with a number of serious differences which however did not seem to prevent mutual understanding. In the United States, today, the term is used in the same way and applies to the different local forms of American English. It is also used in reference to different social forms of the same language. It may well be that dialectal differences are of lesser importance and magnitude in present-day America than in ancient Greece, but the situation is basically the same in the sense that when people from different places or classes meet they expect the other fellow to understand what they say when they use their vernacular. There is no form of the language that is not a dialect.

In most of Europe, the term is used in reference to something quite different. A dialect may more or less be felt to belong to a given language, but less as a variety than as a deviation from it. What we find is a form of the language which is not a dialect, but the language itself, and, besides, a number of dialects, which are local forms of speech with no prestige. Some people speak the language, as a rule a national language; others speak only one of the dialects; others still speak alternately the language and one of the dialects, depending on whom they address. Mutual understanding among language speakers and dialect users may or may not exist, and the same applies among speakers of different dialects. Mutual understanding is, of course, a very difficult criterion to apply, since it largely implies passive knowledge, and this is apt to vary, in the same community, from one person to another, depending on how often people have been exposed to linguistic communication with strangers.

Users of the latter type of dialects are apt to evince a bilingual behaviour, i.e. to make use of different sets of linguistic habits, depending on whether they speak the language proper or one of the dialects. This situation originates when they find that they cannot achieve mutual understanding with some of their interlocutors when addressing them in the vernacular. In many instances, the difference between the two forms of speech is clear-cut and discrete: people choose between A and B, A being the language and B the dialect; or A and B being two dialects. There is nothing in between: the phonological systems are different even as there should be frequent phonetic identifications of one phoneme of A with one phoneme of B. In other instances, speakers are found to pass gradually from A to B or from B to A. If A is the language and B a dialect, the speakers feel they can gradually improve B so as to bring it nearer to A, or, the other way round, they can let A deteriorate into B.

These two types of bilingual dialectal situation may of course be two poles between which intermediate situation could be imagined and, in the long run, discreteness may yield to gradualness. But the distinction is clearly seen when a bilingual situation is doomed by a decision of parents to discontinue the use of the vernacular when addressing children. A passive knowledge of that vernacular is likely to endure as long as the older generations make use of it among themselves, but it will eventually disappear, leaving its victorious competitor relatively little affected by former linguistic conditions. If, on the contrary, gradualness prevails in the handling of the two linguistic forms in contact, the elimination of the dialect will also be gradual, and the eventual local form of the common language will retain many features of the defunct vernacular.

We undoubtedly stand in need of many new designations for opposing the various types of linguistic media. If, for simplicity's sake, we decide to disregard, at this point, such deviations as only affect the lexical plane, namely trade jargons, and the like, and concentrate on those which have their own phonology, morpho-

logy, and syntax, we are left, for scientific use, with the terms language, dialect and idiolect, A term like patois, whether it is used in reference to specifically French linguistic situations or not, is so definitely depreciatory that we had better avoid it altogether in scientific practice,

We talk glibly about languages as long as we operate with well characterized official national media such as German, Russian, or Japanese, with a supposedly well-defined phonological and grammatical system and standard dictionaries. But as soon as we come across people who are supposed to speak, say, Russian, but with a number of features deviating from standard we may wonder whether we, as linguists, should accept the popular verdict according to which we still have to do with Russian, or whether we should try to devise criteria which would enable us to decide how different two linguistic usages have to be for us to call them two different languages. The case of American or British English shows that terminological conflicts do arise when some people insist on speaking of an American language notwithstanding the fact that mutual understanding can in practice always be achieved and that most lexicographers, even if they give preference to certain spellings, rightly insist on building their dictionaries around what is common to both varieties, and adding, with due specifications, what is peculiar to British and what to American usage.

In such matters, the existence of political bodies with an official language of their own plays a great role. No linguist would think of disputing the existence of two distinct languages, Czech and Slovak, in spite of their factual similitudes. But when there is no official recognition for a linguistic medium, we may be faced with difficult problems. Catalan is officially recognized neither in Spain nor in France, but there is, in Spain at least, a Catalan standard used both in speech and in print for books and journals. Linguists would not hesitate to refer to Catalan as a language. Its northern neighbour, Occitan which enjoys no official recognition either, would not, at this point, be called a language, because there does not seem to be so far any generally accepted Occitan standard so that it only exists as a complex of more or less different varieties. The situation of Breton is not, after all, so very different, but whereas the Occitan varieties can always be identified as southern forms of Gallo-Romance, the various forms of Breton stand all together by themselves both linguistically and geographically, so that no one would hesitate to speak of a Breton language irrespective of whether it exists under the form of one or of several standards.

We have already seen that the word dialect has two very different meanings. In reference to bilingual situations, I have proposed to label 'dialect 1' the local form assumed by the standard language in a certain province or region, and 'dialect 2' the corresponding vernacular. But when the vernacular is nothing but the local form as the standard languages, there is no need to specify, and just dialect could be used if it were not that the people concerned insist on their speaking the language and not a dialect. This shows that 'dialect' can only be used in reference to varieties of standard where the term has not been debased through being applied to generally despised vernaculars. This affords a good illustration of how words, and linguistic items generally, assume definite meanings and values only by reference to others of the same type to which they are opposed.

It may happen that standard and vernacular do not belong to the same genetic family of languages, or pertain to distant branches of the same group. In such cases, a merger of the two linguistic media in the direction of standard is far less likely than in the case of closely related ones. But from a sociolinguistic standpoint, there is no clear-cut difference, since the vernacular may have, through the ages, been flooded with loans from the standard, so that some feeling of dependency must exist in all cases.

An attempt could be made to distinguish between regional dialects and village dialects, the former having a much wider currency than the latter. Actually such a need occurs when comparing the dialectal landscapes in two different countries. Differences in this respect usually stand in relation to the status of the standard. If its establishment as the official language of the country is recent, we may expect that only a fraction of the population has a satisfactory command of it, and that most people will find it easier to use their vernaculars even when dealing with strangers whose speech is not by far identical with their own. In the process, people get used to other forms or accents. They understand other words and may finally adopt them in their own usage. Thereby mutual understanding is maintained or developed throughout a province, and people are then apt to speak of the dialect of that province, even if the vernaculars actually diverge from one village to another. If, on the contrary, the official language has been in use for many centuries, either in that capacity, or, may be, to start with, as a common trade language or as a literary or cultural language it may have spread with the help of schools or been favoured, among males, by the existence of conscription. When most people can speak it if necessary, it will soon be felt by many that it is less trouble using it when addressing strangers than trying to make one's own vernacular understandable. This spells the doom of vernaculars. But for a while, they will be preserved as the normal media within the family and among people who meet daily. Since this is the status of what remains of French patois, I suggested that we could oppose patois situations, where this is the case, to true dialect situations where vernaculars are supposed to enjoy a much wider currency. But then patois situations would appear to be unstable that little would be gained by coining a specific designation for such an evanescent phenomenon. Actually, we find a great variety of dialectal situations, each deserving a specific description rather than a bare designation. For exactly the same reason, I am not convinced much would be gained by adopting the distinction, proposed by Charles Ferguson, between bilingualism and diglossia.

What has been felt by structural dialectologists as a challenge is the existence of interdialectal communication. In this connection, the term dialect is given its meaning of variant of a given language, and hardly that of a linguistic medium of limited currency spoken concurrently with a standard language. If the basic condition of the functioning of linguistic communication is the existence of a system common to all speakers, how can we explain that people with partially different phonological and grammatical system manage to get along as we know they do? Lexical variation does not seem to have attracted the attention of structural dialectologists, probably because it is felt that lexical differences often mirror actual differences in the objects referred or the comportments alluded to, and that the terms in use in another dialect will be learned as we all learn new terms as the designations of new things. In the case of different forms the same referents, the perception of the referent will more often than not afford the necessary clue. Besides, lexical items belonging to other dialects than one's own are often part of the passive linguistic knowledge of those who are likely to become involved in interdialectal communication. All in all, context and situation should prove helpful in most cases, and this should apply wherever significant units are at stake, therefore also in grammatical matters.

Variations in phonological systems are actually the domain on which the attention of specialists have been focussed. As early as 1946, a solution of the problem was presented for French in the form of a minimum vocalic pattern retaining only some of the vocalic oppositions. It is based upon observations showing that when a distinction is based on an opposition which exists only in some usages of French, care is usually taken to let the context indicate what word is meant. Since the distinction between front /a/ and back /a/, as in *patte* 'paw' and *pâte* 'paste, dough', is far from general and often realized in different ways so that speakers do not perceive it if the pairs, such as *tache* 'spot' *tâche* 'task', are restricted to contexts where no confusion can arise; the latter, *tâche*, for instance, is hardly attested outside of set phrases.

Soon after, in reference to English, the concept of over-all pattern was evolved. In the case of English, the problem is less one of how to avoid cases of threatening homonymy than of preventing, in interdialectal communication, the misinterpretation of one phonological unit for another, e.g., the American vowel of *cod*, the fish, being perceived as that of *card*, a piece of cardboard.

More recently, an Argentine scholar has tackled the problem of interdialectal communication in Spanish. While, in French and English, the main variation are vocalic, in Spanish they are, in practically all cases, consonantal. The Spanish study confirms the view that the situation varies a good deal from one language to another. Still, a few common features emerge from the different treatments: interdialectal communication is difficult if, everything else being equal, the participants have no previous experience of it; educated people who may have become acquainted with dialectal variations through literature and have often had more frequent contacts with people of all origins, normally achieve better scores than uneducated stay-at-homes; many people can, after some time, equate their own phonological units and those of their interlocutors, even if physically widely different; this is achieved through an identification of words with the help of context and situation, which leads to establishing a pattern of equivalences for those phonemes whose performance differ from one dialect to another: a Spaniard who hears his Argentine interlocutor pronounce the sequence [ka'bazɔ] in the presence of a horse will identify it with his own [ka'baɫɔ] and may, after a number of similar experiences, learn automatically to equate the Argentine's [3] and his own [λ].

It goes without saying that inasmuch as intercommunication can be established among people speaking closely related languages, every party using his own, say, between a Dane and a Norwegian, similar behaviours and patterns will be observed for dialects. It will be found that interdialectal and interlingual communication have many features in common.

Much remains to be done in the field of structural dialectology. Accurate description of the most varied forms of dialectal situation will be needed before we can venture to present a classificatory scheme. I am confident that a thorough investigation, such as the one which is being prepared at Patiala under the able guidance of my friend Harjeet Singh Gill should prove not only invaluable for a better understanding of the linguistic and sociological make-up of the country, but also a very important contribution to general dialectology and thereby to general linguistics as a whole.

Patiala, October 11, 1972.

Five Articulations of Linguistic Communication

and

Cultural Semiology

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Professor André Martinet has defined language as a doubly articulated phenomenon. Morphology and syntax are the manifestations of the first articulation and the phonetic or phonologic realisation is the second articulation.

If I may be allowed the sacrilege of extending this number, I would like to present linguistic communication as a system of Five Articulations.

The third articulation is related to the first. Generally, the morphologic or syntactic categories refer only to the expression system and conjugation or some sort of morphemic analysis is all that we get in old as well as in modern grammars. However, it is common knowledge that the grammatical labels of past, present, future or preposition—postposition, article, singular, plural have radically different references to the actual semantic universe from one language to another. The mere fact that something that is 'past tense' in one language may have to be changed into the grammatical past, present or future of another shows that the actual time references are of paramount importance to understand the semantic framework of each language.

For the French 'present', we have 'future' in English as in : En deux jours je suis à Fontainebleau. (In two days I shall be at Fontainebleau). An ordinary French-English comparative grammar will refer to the fact that the French 'present', Je parle, may be translated as 'I speak, I am speaking or I do speak'. For the French 'past historic', Je parlai, we have in English, I spoke, I did speak. For the 'future', Je parlerai, the English equivalent may be 'I shall speak or I shall be speaking' and for the so-called pluperfect, J'avais parlé, the English might say either 'I had spoken or I had been speaking'. We run into really interesting situations when we have to render the French 'present' into some category of the English 'past' as in 'J'habite depuis quarante ans la même maison' will in English be 'I have been living for forty years in the same house.'

These examples can be multiplied and similar incongruencies from one language to another can be shown in other aspects of grammatical structure. But in spite of the fact that the real semantic universe is far more important than the formal categories, very little emphasis is given to this articulation of linguistic communication even in the most recent linguistic theories. The so-called deep structure is only for the understanding of a given sentence or a set of sentences but it has nothing to do with the over-all semantic pattern. And, it is surprising to note that nearly thirty years of researches in linguistic behaviour has not led us any farther from the naive statements of Whorf on English or Average Indo-European tense system, whatever that means, and its correlation with cultural or scientific outlook. The extreme divergencies in tense categories of French and English and the similarities in cultural, religious and scientific outlook of these two people vis-à-vis, for example, the Arabs or the Asians show how wide off the mark Whorf's researches were and of those who directly and indirectly follow him. Its latest avatar may be seen in Chomsky's Cartesian Linguistics.

The fourth articulation may be called the cultural content. No language is spoken in a void. Expression and content systems are very closely related. We have words and expressions for our professional and cultural requirements. No language of the world can describe the farmer's life in Bahadur Garh more adequately than the local Punjabi and similarly a village in the French Alps cannot be depicted in any form of Punjabi. There are two reasons for this. Firstly, Punjabi may not have words for certain items and processes prevalent in that part of France and secondly, which is hardly ever considered seriously by linguists, is the very nature of different expression systems. Each cultural process has not only different words but a certain semantic connotation in the very form itself that cannot be rendered into another expression system. It is because each professional process such as making *Chapatis* or working on the farm or the ritual of a particular cultural event is heavily charged in its very expression system, by its metalanguage, idiom, and, in general its over-all semiological connotations. There is no question of finding equivalents. The form itself carries a part of the content. Or, we can say that the *form is content*.

The fifth articulation of linguistic communication is embedded in the social, religious, ritual, historical, literary and mythological heritage of each culture. Involvement with this aspect of linguistic articulation may sound a bit ambitious but we can never understand language if we ignore this fundamental channel of conveying cultural signification. It effects profoundly the expression system of each language and this is the only reason why certain renderings sound funny when we go from one language to another. Whether we realise or not, we are, at the same time, going from one cultural world to another cultural world.

These five articulations of linguistic communication have far reaching consequences in terms of language acquisition, language teaching, translation and, in general, the over-all expression system of a language. The graded system of language teaching so popular in modern linguistic circles is the worst method one could ever imagine unless, of course, the aim is only going to the bazar to buy bananas. This military parade of secluded grammatical categories results in complete speech paralysis. It is natural that the grammatical explanations be graded because that is the role of the linguist or the teacher but a group of artificially constructed sentences out of context or in a forced context do not do any good to a person whose interest lies not just in what is past tense but in how and where it should be used. The most important thing to note is that if in a certain context, language A has past tense, language B may have future and the tricky problem is that it is not always so. In other words, these grammatical labels have a range of coincidence though the total range involves many other aspects.

What is most neglected in translation work is the fact that the *form is content* and the more one adheres to the expression system of language A, the farther one goes from the content of language B. And, in case, the text translated is a major cultural document of a given language, the task becomes extremely complicated. The classical blunder in this respect was committed by the UNESCO translation of some of the sacred hymns of the Sikh Gurus. There were basically three steps. The first rendering was done by the Sikh theologians who were more interested in the content and less in the form of the English language. At this stage, the translations represented certain schools of Sikh theology to which these translator-commentators belonged. At the second stage, the whole thing was taken up by another gentleman who had some acquaintance with the texts but who was preoccupied by the expression system of the English language. Enough harm was done at this stage but it was still not disastrous. Then, there was the third stage where an English poet, who could not tell the difference between a Sikh and an Eskimo and did not know a word of Punjabi, "improved" upon the previous renderings. The end-result of this process is that now we have a few more pieces of good English poetry, as if there was any dearth of good poetry in the English language, and the content of the old texts is hardly recognisable in the English form.

Translating from Punjabi to English is obviously a major problem but the fact that the form is content can be demonstrated from such closely related socio-linguistic complexes as Punjabi and Hindi or Urdu and Pahari. Here is an example of the famous passage from Waris Shah's Heer rendered into Hindi :

ਡੋਲੀ ਚੜ੍ਹਤੇ ਹੀ ਹੀਰ ਨੇ ਬੈਠ ਕੀਏ
ਮੁਝੇ ਲੇ ਚਲੇ ਬਾਬੁਲ ਲੇ ਚਲੇ।
ਮੁਝੇ ਰੋਕ ਲੇ ਬਾਬੁਲ ਰੋਕ ਲੇ ਤੂ
ਡੋਲੀ ਬੈਰੀ ਕਹਾਰ ਲੇ ਚਲੇ ਵੇ।
ਦੋ ਚਾਰ ਘੜੀ ਭੀ ਨ ਚੈਨ ਪਾਇਆ
ਦੁੱਖ ਦਰਦ ਮੁਜੀਬਤੋਂ ਸਹਿ ਚਲੇ ਵੇ।
ਮੇਰਾ ਕਹਾ ਸੁਨਾ ਸਭ ਮਾਫ ਕਰਨਾ
ਕੁਛ ਰੋਜ ਤੇਰੇ ਘਰ ਰਹਿ ਚਲੇ।

ਤੁਝੇ ਰਾਬਨਾ ਰਬ ਕੇ ਹਵਾਲੇ ਕੀਆ
ਹਮਾ ਦੇਸ਼ ਮੇਂ ਬਾਲਿਮੋਂ ਕੇ ਚਲੇ।
ਮੇਰੇ ਬਾਦ ਖਬਰ ਤੇਰੀ ਕੌਨ ਲੇਗਾ
ਤੇਰੇ ਭਾਗ ਹਮੇਂ ਤਨਹਾਈਆਂ ਵੇ।
ਮੁਝੇ ਔਰ ਉਮੀਦ ਬੀ ਔਰ ਹੁਆ
ਕੀ ਰੱਬ ਨੇ ਬੇਪਰਵਾਹੀਆਂ ਵੇ.....

And, another from Mirza Ghalib's couplets translated into Pahari by a poet of Himachal Pradesh :

Urdu : ਦਿਲੇ ਨਾਦਾਂ ਤੁਝੇ ਹੁਆ ਕਿਆ ਹੈ ?
ਆਖਿਰ ਇਸ ਦਰਦ ਕੀ ਦਵਾ ਕਿਆ ਹੈ ?
Pahari : ਭੋਲਿਆ ਮਨਾ ਬੋ ਤਿਜੋ ਹੋਈ ਗਿਆ ਕਿਆ ?
ਦਸੇਂ ਮਿਜੋ ਕੁਥੀ ਇਸਾ ਪੀੜਾ ਰੀ ਦਵਾ ?
Urdu : ਕੋਈ ਉਮੀਦ ਬਰ ਨਹੀਂ ਆਤੀ
ਕੋਈ ਸੁਰਤ ਨਜ਼ਰ ਨਹੀਂ ਆਤੀ।

Pahari : ਕੋਈ ਬੀ ਨੀ ਆਸ ਬਰ ਆਵਾ-ਦੀ।
ਕੁਜੇ ਬੱਖੇ ਸੁਰਤੀ ਨੀ ਸੁਝਾ ਦੀ।
Urdu : ਹੈ ਕੁਝ ਐਸੀ ਬਾਤ ਹੀ ਜੋ ਚੁਪ ਹੂੰ।
ਵਰਨਾ ਕਿਆ ਬਾਤ ਕਰ ਨਹੀਂ ਆਤੀ।
Pahari : ਕੁਜੀ ਗੱਲਾ ਕਰੀ ਰੋਹੁੰਦਾ ਚੁਪ ਚੁਪ।
ਕੁਣ ਗੱਪ ਬੋਲੁਣਾ ਨੀ ਆਵਾ ਦੀ।

The ridiculous situation in these two renderings is more obvious because we are familiar with the semantic connotations of the forms of the words and the expressions which are inseparable from their content. The form-content correlation needs to be emphasised especially in the context of coining new words.

One of the major concerns of modern times is cultural semiology. It involves the fundamental problem of historical continuity and the new emerging structures. In some circles, structural activity is simply a matter of discovering patterns and synchronic static descriptions. Patterns and ordering are nothing more than arranging and classifying data. Our main aim is to comprehend the dynamics of a given structure which would help us to place this structure, whether it is linguistic, philosophical or religious, in a certain historical context and at the same time which presents us with its epistemological cut and a new independent whole. Recently, an English scholar used the hundred years old defunct historical method to study the *Janam Sakhis* of Guru Nanak and attacked the lack of the so-called historical facts. Our "scholars" have been baffled by this "western methodology", as if there is only one western methodology, and cannot figure out what to do with it. What needs to be realised is that although every cultural document has an historical context, there is never an historical void, what it reveals is primarily a structure of philosophical signification. Several years ago, there was a lively debate about the influence of Kabir on Guru Nanak and to prove or reject this influence the only effort that our cultural historians made was to prove that Guru Nanak was born before or after Kabir. Finally, Dr. Monan Singh Dewana wrote a doctoral thesis and "convincingly proved" that there was a big margin between the worldly years in Guru Nanak and Kabir's lives and so Guru Nanak was not influenced by Kabir. Strangely enough, no scholar bothered to study the conceptual structures of these two thinkers to see where the fundamental differences were.

Whether we are concerned with the relationship between Hegel and Marx, or Bhakti movement and Guru Nanak, or Indian mythological framework and Guru Gobind Singh's works, or Sanskrit and Punjabi, the problematics is fundamentally the same – that of the epistemological cut which gives rise to a new structure and, at the same time, ensures historical continuity.

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Tones in Punjabi

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The presence of tones was for a long time neglected by the linguists because they did not find them in most of the European languages. Now we know that the tones are quite common : the majority of the languages of Africa, south of Sahara, the languages of Oriental Asia and the native languages of Mexico and the west of North America are all tone languages. The tones are prevalent also in New Guinea and New Calidonia.

In the Indo-European family, Punjabi is not the only language with tones, the Scandanavian languages (Swedish, Norwegian, Danish), the Yugo-Slavic languages (Slavic, Serbo-Croate), and Lithuanian have tones as their distinctive feature. The ancient Greek also had tones.

From the diachronic point of view, the tones develop either from a syllabic contraction (as in Scandanavian languages) or from the loss of older laryngals (as in Lithuanian and Slavic). Punjabi, however, is the only Indo-European language where the tones have developed from the consonantal mutation i.e., from the loss of a series of initial consonants which merged with another series. This, in fact, is a modification of the laryngal articulation of the occlusives. It should be interesting to note that the same mutation with the same result occurred in Tibetan and in the majority of the languages of Oriental Asia.

Another point to be emphasized is the importance of the dialect surveys to the general linguistic theory. To verify a law, we cannot have an artificial laboratory experiment as in physics or chemistry. We need to find an experiment which has already taken place. It is in this manner that Punjabi has been able to establish close rapport of tones, accent and length of vowels about which the earlier phonologists had formulated the so-called laws of incompatibility. Thus, the formulation and the verification of general laws by actually established facts helps us to revise the notions that were once taken for granted.

For example, we have the pronunciation of Sanskrit which was the basis for the comparativists to reconstruct Old Indo-European. The comparative method showed that the voiceless aspirated series was not older and could be explained as a development from an earlier consonant cluster (stop+laryngal). The laws of voiced aspirates presented other difficulties because the aspirates had an extra mark and were more frequent than the simple voiced consonants.

Now, if we compare the linguistic situation of Punjabi with consonantal mutations of Tibetan, Chinese and Thai, we realise that the voicelessness reached the series of simple voiced consonants and the series of voiced aspirates is only a stage appearing during the course of this mutation which is sometimes stabilised locally as in the Wou dialects of Central China.

If we admit that the so-called series of voiced aspirates were really simple voiced consonants, we have also to accept that these simple voiced consonants were "marked" in opposition to the preceding series. We find such marked voiced consonants in Sindhi in the preglottalised voiced stops. This would then be considered as a retention of an old feature. These preglottalised voiced consonants are found in other regions also. However, where they are better known, it has never been stated that they develop from simple voiced consonants. When they are recent as in Vietnamese, they develop from voiceless occlusives and when they disappear, they become simple voiced. I, therefore, think that the direction of the evolution of the implosives of Sindhi proposed until now should be completely reversed : their glottalisation is definitely an old feature. And for the reconstructed Indo-European, we should think of the consonantal system of Oriental Armenian preserved in Caucause-three series of stops : ordinary voiceless (slightly aspirated), voiceless glottalised (which become voiced in western Armenian as in other Indo-European languages except in Germanic) and voiced which in other dialects of Armenian become voiced aspirates, voiceless aspirates or simple voiceless. We can summarise what happened in other Indo-European languages : in Celtic, Lithuanian, Iranian we have voiced consonants which become voiced aspirates in India (except in the Punjab), and voiceless aspirates in Greek and Latin.

All evolution of the Indo-European consonantal system thus takes place in these two series : the glottalised consonants become voiced and lose their glottalisation but the voiced series remains distinct from the preceding series and gradually acquires aspiration and voicelessness. The limitation of the law of Grassman may be explained as the dissimilation of two voiced aspirates of the root but it does not apply to languages which never had voiced aspirates. The consonantal mutation of Punjabi which is responsible for the development of tones is not, therefore, a curious anomaly. On the contrary, it is situated in the ensemble of the evolution of the Indo-European system.

Punjabi thus is in a unique position : geographically, it links the Aryan languages of India to all the Indo-European languages and, typologically, with its consonantal mutation, it resembles Tibeto-Burman, though in reality this development is in the purest Indo-European logic.

Salient Features of the Punjabi Language

Harjeet Singh Gill
Henry A. Gleason, Jr.

- INTRODUCTION ▫PHONOLOGY - VOWELS AND TONES,
TONES AND INTONATION
- GURUMUKHI ORTHOGRAPHY ▫EMPHASIS
- COORDINATION AND SENTENCE SEQUENCING
- STYLES ▫TEXTS

Salient Features of the Punjabi Language

1. Introduction

Punjabi is an Indo-Aryan language and as such has gone through the normal linguistic development from Old Indo-Aryan to Middle Indo-Aryan branching off into several modern Indo-Aryan languages like Hindi, Marathi, Gujarati, Bengali, Oriya etc. The two main characteristics of the phonology of Punjabi are the evolution of tones, presumably from old voiced-aspirates interacting with still older laryngals of the Indo-European stage and the so-called accent of the Vedic dialects, and the retaining of the Middle Indo-Aryan geminates. The simplification of the numerous consonant clusters of Sanskrit is common to all modern languages of north India though the induction of Sanskritised words is quite prevalent in these days in the literary expressions. Another distinctive feature of Punjabi seems to be the retention of a large number of pre-Aryan words for place-names and professions. All of these words have retroflex sounds which was obviously an Indian development (because of interaction with the pre-Aryan Dravidian settlements in the Punjab) in the Indo-European phonologic system. Researches in this field are due mostly to Dr. Mohan Singh Dewana, former Head of the Department of Panjabi, Panjab University, Lahore and Chandigarh.

On the literary side, the standardisation of the Punjabi language witnessed a fusion of complex and varied tendencies from the very beginning. After the miscellaneous writings of the earlier Yogis led by Gorakh Nath of undetermined period, the first great poet of our language was a Muslim-Sufi poet, Farid Shakarganj who lived in Multan from 1173 to 1265. In the earlier period are also included the writings of Chand of the twelfth century and Amir Khusro (1253-1325).

From the fifteenth century onwards the structural process of reaction, reflection and creation is complete. On the one hand we have the spiritual writings of the Gurus, beginning with Guru Nanak (1469-1538), which augmented a new religio-cultural movement and gave it its proper idioms and expressions. The first phase of the upsurge of this renewed metalanguage was over by the seventeenth century with the writings of the tenth and the last Guru of the Sikhs, Guru Gobind Singh.

During the same period we had a powerful cultural undercurrent of the Sufi saints who secularised the religious categories and put them in their proper spiritual context interacting with local traditions. At the head of this movement was obviously the twelfth century poet, Farid Shakarganj. Other important figures who transformed the Punjabi idiom into a suitable vehicle of Sufi thought are Bulleh Shah and Shah Hussain.

The third most important literary tradition in the development of our expression system is the writing in verse of our folk tales of love and courage. The major themes of Heer, Sassi, Sohni, Puran were written several times by some very important poets. These tales are long poems, somewhat like epics though quite different in execution, which are excellent ethno-linguistic texts of the sixteenth, seventeenth and eighteenth century Punjab. These *Qissa* writers, as they are popularly referred to, belong to all the three predominant religions of the Punjab—Islam, Hinduism and Sikhism—though a majority of them are Muslims, the most celebrated being Waris Shah, the author of Heer.

Structural analyses of the different versions of these popular folk and mythological tales are important for the proper comprehension of the overall semiological patterns of the Punjab that belonged to a complex of Hindu-Muslim-Sikh culture. At present three such studies are undertaken by the scholars of the Department of Anthropological Linguistics. This programme includes Puran Bhagat, Chandi di Var and Vichittar Natak as transformed by Guru Gobind Singh and the different versions of Heer.

The Punjabi Speaking Region : If we take tones, the most distinctive feature of the Punjabi language that sets it apart from all the neighbouring languages as the single delineating factor, we can consider the area specified by Dr. Banarsi Dass Jain in 1934 in his book, *A Phonology of Punjabi* :

"The tones cover a much larger area than has been mentioned by the Rev. T.G. Bailey. In fact they stretch right upto the Jamuna in the east, and occupy the districts of Ambala, parts of Karnal, Rohtak, Hissar and Bikaner, the whole of Ferozepore, Shaikhupura, Lahore, Lyallpur, Gujranwala, Gujrat, Jehlam, Rawalpindi and the Dogri area, parts of Abbotabad, Hazara and Simla together with the whole of the intervening area," (p.31).

Unfortunately, this affirmation of one of the few competent linguists of our language was never considered seriously and no scientific survey of the dialects of the Punjabi language was ever undertaken. We do not believe that such a study could have avoided the political partition of the Punjabi-speaking region into four separate geographical entities but at least there would have been a consciousness of the exact dimensions of our language. There are several areas of the world which are not linguistically evenly divided. French is spoken in the contiguous regions of France, Belgium and Switzerland. German is spoken in half a dozen countries in Europe, both eastern and western. Persian is the language of a large number of the people living in Afghanistan, Iran, Tajikistan, Azarbaijan and other adjoining areas. And, Arabic is the medium of expression of practically the whole of the Middle East.

Our atlas includes two series of maps - of the macro-region outlined by Dr. Jain and that of the present State of Punjab.

2. Phonology

2.1. *Vowels and Tones* : The ten vowels in Punjabi / i e ε u o o ə a / have traditionally been described as short and long. Following these two categories, they are grouped as i : i :: u : u :: ə : ə :: a : a :: e : e :: o : o.

This classification is based primarily on phonetic basis whether the analysis is auditory or acoustic. The mutual rapport of i / i, u / u, ə / a etc. is, however, structurally untenable.

The distinctive function of these ten vowels may be established on the basis of the following oppositions:

i / i : c i r / c i r 'late / cut',
i / e : s i r / s e r 'head / seer',
e / ε : t e r / t ε r 'yours / swim',

ə / a : p ε r / p a r 'foot / across',
ə / a : k ε r / k a r 'do / line',
a / o : c a l / c o l 'gait / rice',

ε / o : t ε r / t o r 'swim / manner',
o / o : c o r / c o r 'thief / fan',
u / o : p u l / p o l 'bridge / hole',
u / u : s u r / s u r 'tune / pig'.

However, these distinctions based on binary oppositions do not help us understand the underlying structural network. Neither quantity (duration of the vowels) nor quality (their being central or peripheral) is a determining feature in the structural correlations since both quantity and quality are subject to considerable variation in different phonetic contexts. Under mid tone [i ε ε] are front unrounded vowels articulated as high, mid and low respectively. [u o o] on the other hand are back rounded vowels with the same articulatory gradations as those of the front vowels. The vowels [i] and [u] are intermediate between [i] and [e] and [u] and [o] and under high tone are both short and centralised. The phonetic ranges of [i i ε] and [u u o] are more sharply marked than those of [e ε] and [o o].

Structurally this vowel network may be presented as i : e :: u : o :: ə : ε. This oppositional structure is based on a number of neutralisations which establish the mutual rapport of these units. Under mid and low tones the vowels i / i, e, u / u, o and ε / ε are all distinct from each other. Under high tone, however, the Punjabi speakers hesitate between i / e, u / o and ə / ε in words for 'this', 'snatch' 'say' or 'bear'. In all these words, the oppositions i / e, u / o and ə / ε are neutralised. The phonetic realisations may be considered as higher and shorter forms of e / o / ε which are very close to i / u / ə. Both in quality and quantity the vowels vary according to the tonal contour - lower and longer under low tone and higher and shorter under high tone.

There is another instance of neutralisation which is manifested in pretonal position in words for 'bank (of a river)', 'called', 'twenty-seven'. The phonetic realisation in this position may be considered in favour of the vowels i / u / ə. However, the fact remains that in the pretonal position as well as under high tone there is a general pattern of neutralisations due to phonetic ambiguity and the oppositions i / e, u / o and ə / ε are not maintained. On the other hand, there is never a structural coordination between i / i, u / u or ə / a.

The situation in Hindi is exactly the same if we consider the corresponding conditions of 'before h' and the pre-accentual position as in words for 'called' etc.

It is obvious that the traditional grouping of the so-called short and long vowels is not based on any structural criterion which alone distinguishes one language from another.

The concept of neutralisation is fundamental to structural coordinations. The classical example given by Trubetzkoy is that of Oriental Caucasian and Japanese. Both these languages are known to have the same set of vowels: i, e, a, u, o. In Caucasian, the consonantal correlation is between 'round' and 'unrounded'. This correlation is neutralised before and after 'u' and 'o' which presents the structural coordination as u : o :: i : e : a. In Japanese, on the other hand, there is a correlation of palatalised and non-palatalised consonants which is neutralised before the front vowels 'i' and 'e'. This neutralisation presents the vowel structure as u : o : a :: i : e.

Another example of structural coordination due to neutralisation may be given from the vowel systems of Finnish and Polish cited by Trubetzkoy. In Finnish, we have a sort of vowel harmony which results in a general neutralisation of front and back vowels as opposed to the constant distinction between round and unrounded vowels of the same degree of aperture. In Polish, however, the structural coordination is just the opposite. There is a correlation of palatalised and non-palatalised consonants which is neutralised before all front vowels. This results in maintaining the opposition front/back as constant as opposed to the neutralisation between round and unrounded vowels. In other words, it is the process of neutralisation that is the deciding criterion for structural coordination.

12.2. Tones and Intonation

There are three significant tonal contours heard as follows in citation forms : low tone : low onset followed by a higher pitch, rising to mid level /'; mid tone : mid level pitch followed by a higher pitch /-; high tone : rising onset followed by the same pitch /'/. If a word ends in a consonant, the contour is more distinct than otherwise.

The low tone is longer in duration than mid tone and mid tone is longer than high tone. In citation forms with the intonation /2 1 -, the three tones can be shown as :

/kòɾa/ horse, /koɾa/ whip, /kóɾa/ leper; /kəɾ/ chisel, /kəɾ/ bottom, /kəɾ/ boil.

The levels of these tonal contours are not absolute but in a given position, with everything else—preceding and following words, intonation pattern—being the same, the relative opposition is always maintained. For example, mid tonal word with intonation /3/ may sound higher than high tonal word with /1/, but with /1/ on mid tonal word, the relative difference is significant. Similarly with /3/ substituted in the same position, the three tones preserve their relative differences :

1. /kəɾa 1 si / (there) was a circle.
2. /mɛra si / (it) was mine.
3. /kəɾa si / who was (he) ?
4. /kəɾa 1 si / he went home yesterday.
5. /kəɾa 1 si / he went to the village yesterday.
6. /kəɾa 1 si / he went to the city yesterday.

In sentence 6, /sɛr/ and /kəɾa/ have the same tone but since /kəɾa/ has /3/, it is higher than /sɛr/. If we compare /sɛr/ with /pɛɾ/ where the intonational level is the same, the difference is obvious : /sɛr/ is higher than /pɛɾ/.

We will label as monosyllabic all words which are pronounced as single syllable in context. In isolation these words are phonetically disyllabic, the second syllable being predictable from the form of the first. They can, therefore, be treated as phonemically monosyllabic. The onset of a tonal contour may fall on the last or next to the last syllable of a word i.e. Punjabi tonal system is both paradigmatic or oppositional and syntagmatic or contrastive.

Tonal contours are pronounced on two phonetic syllables. If the onset syllable is followed by a neutral syllable, the tonal contour will be realised on these two. If the onset syllable is not followed by a neutral phonemic syllable, it will be pronounced with a following phonetic syllable which is wholly predictable in form and hence non-phonemic. The form of this phonetic syllable is determined by whether the word ends in a vowel or a consonant.

If a word ends in a vowel, the final vowel is repeated, making it a phonetically disyllabic word and the end of the tone contour is realised on this syllable : (a) /a/ [aa] come, /ɔ/ [aa] this — low tone is possible only if the word begins with a consonant or a semivowel; (b) /pə/ [pəa] rate, /sɔ/ [sɔɔ] sleep, /jə/ [jəa] go; (c) /pəi/ [pəii] brother, /lɔi/ [lɔii] took, /ɾa/ [ɾaa] stayed.

If a word ends in a consonant, it has a vocalic release. The end of the tone contour is realised on this release :

7. /pəj/ [pəjə] run.
8. /əj/ [əjə] today.
9. /əɾ/ [əɾə] business.

If the tonal contour starts with the first syllable the second syllable is 'neutral'. The vowel of the onset syllable is longer than that of the neutral syllable though not as long as the vowel of the phonemic monosyllable. /a/ of /car/ four is longer than /a/ of /cari/ grazed though /a/ of /cari/ is longer than /i/ of /cari/.

If the contour starts with the second syllable, the first syllable is considered 'pre-tonal'. Its own pitch after pause is low but it depends entirely on the preceding word. Its operation is discussed in the next section dealing with words in context.

If the tonal contour begins with the second syllable, the first may be called 'pre-tonal'. Pre-tonal syllables are heavily affected by the preceding tonal contours. There are several possibilities. If the preceding word is disyllabic and the tonal contour begins with the first syllable, its effect on the following word will be insignificant as the contour will be nearly exhausted on its own second neutral syllable. If the preceding word is monosyllabic or the tonal contour begins with its last syllable, its effect on the following pre-tonal syllable will be much more, though not as much as it would be on its own neutral syllable. This is because of the juncture between the two words which would exhaust part of the tonal contour. This may be seen in :

10. /jə 1 pəɾə / go teach.
11. /ɔnu 1 pəɾə / teach him.

The pre-tonal syllable /pə/ in sentence 10 is not raised as much as the neutral syllable /nu/ of sentence 11 is raised with the preceding high tone. The pre-tonal syllable /pə/ of sentence 10, however, is raised much more than the syllable in sentence 11. The tonal contour is almost exhausted on /nu/, whereas the first word of sentence 10 has no neutral syllable.

There are nine combinations: low tone word preceded by low tone word, low by mid, low by high; mid by low, mid by mid, mid by high; high by low, high by mid and high by high.

When a word is preceded by a word of the same tonal contour as its own, its contour is almost levelled. For example, if a low tonal disyllabic word is preceded by a low tonal monosyllabic, the rise of the preceding low tone is realised on the pre-tonal syllable which raises the onset of the low tone and tends to level the whole contour as in : 12. /pə 1 pəɾə/ brother, teach.

When a word is preceded by a higher tone than its own, the level of its pre-tonal syllable is raised higher than its own contour which begins with the second syllable as in : 13. /jə 1 jəgə / go, help get across.

When a word is preceded by a word of lower tone than its own, it lowers the pre-tonal syllable as in : 14. /ɔn gənə 1 kɪta / he committed a crime. The mid contour of /on/ lowers the pre-tonal syllable /gə/ which further lowers the onset of the following high tone.

The onset of a low tonal contour is always raised by preceding low, mid or high tonal contours because the end points of all of these are higher than the onset of a low tonal contour.

15. /pə kəɾlɪda 1 si / brother used to send.
16. /pəi pəɾɪda 1 si / the preacher was teaching.
17. /mɛ pəɾnɪa 1 si / I broke.
18. /sənu kəɾlɪta 1 si / we were sent.
19. /ɔ pəɾda 1 si / he was breaking.
20. /ɔnu pəɾda 1 si / he was breaking that.

In sentence 15, /kəɾlɪda/ is preceded by monosyllabic /pə/. The rise of low tone on /pə/ counteracts the low onset of low tone on /kəɾlɪda/ and raises it. The same is in sentence 17 and 19 where the following low tonal onset are raised by preceding mid and high tonal monosyllables. In the case of the preceding high tone in sentence 19, just the opposite. In sentence 17, the rise of onset on /pəɾnɪa/ is comparatively less and the effect of the preceding mid tone is roughly a levelling of the contour, though, of course, not as much as it is in sentence 15 where low is preceded by low.

Sentence 16 is an unusual situation. The low tonal word is preceded by low tonal word, but in /pəɾɔ̃da/ the first syllable is pre-tonal and in /pəi/ the second syllable is neutral. This means that the contour on /pəi/ will be nearly exhausted on the second syllable of /i/ and the pre-tonal syllable /pə/ will be more affected by the following contour on the same word than by the preceding word.

In sentences 18 and 20, where the preceding words are disyllabic, the following contours are less affected as compared to sentences 17 and 19.

Preceding low tonal contour lowers following mid contour. Preceding mid contour slightly raises the following mid contour and makes it level contour instead of the mid onset followed by rising. Preceding high tonal contour raises the onset of the following mid contour more than its end point in the citation form. This phenomenon may be illustrated by the following examples :

- | | | |
|---|---|---|
| 21. / ² mə kər ɡia ˈsā . / <i>I went home.</i> | 23. / ² mə te ɔ ˈɡəe sā . / <i>I and he went.</i> | 25. / ² són pĩḍḍ ˈaia si . / <i>Sohan came from the village.</i> |
| 22. / ² mə kərḍ ˈaia sā . / <i>I came from home.</i> | 24. / ² rama pĩḍḍ ˈaia si . / <i>Rama came from the village.</i> | 26. / ² kéra pĩḍḍ ˈaia si . / <i>who came from the village ?</i> |

In sentence 21, low tone on /kər/ lowers the following mid contour on /ɡia/, and the movement from /ɡia/ to /sā/, though phonemically mid, is considerably higher than /ɡia/. This effect is minimised in sentence 22 where /kərḍ/ is disyllabic and does not affect the following /aia/ in the same degree as /kər/ in sentence 21 affects /ɡia/.

In sentence 23, /te/ is preceded by mid tonal /mə/, its effect is roughly one of levelling the contour. In sentence 24, where /pĩḍḍ/ is preceded by disyllabic /rama/, the movements of the contours are distinct. The pause (juncture) between /mə/ and /te/ is much less than in /rama/ and /pĩḍḍ/.

The preceding high tone in sentence 25 raises the level of the following mid contour on /pĩḍḍ/. If we compare /pĩḍḍ/ with the following /aia/, /pĩḍḍ/ is at a much higher level than /aia/. /pĩḍḍ/ may very well be considered to have high tone, especially if the comparatively higher tone on /són/ is not assigned to some intonation pitch. We shall discuss it below.

High tonal contour is lowered by preceding low and mid tonal contours. If a high tonal word is preceded by a high tonal word, its level is higher than the preceding one as the preceding word's contour might have been affected by a preceding lower contour.

- | | | |
|--|--|---|
| 27. / ² kər kéra ˈsi . / <i>which house it was ?</i> | 29. / ² mə bót ˈɔb cupe . / <i>I ate many mangoes.</i> | 31. / ² bót vḍia ˈsi . / <i>it was very good.</i> |
| 28. / ² kərḍ kéra aia ˈsi . / <i>who came from home ?</i> | 30. / ² əɪ bót ˈɔb cupe . / <i>we ate many mangoes.</i> | 32. / ² bárḍ khóliā ˈsəṇ . / <i>they were opened from the outside.</i> |

In sentence 27, the high tonal contour /kéra/ is so much lowered by the preceding low tonal /kər/ that it is hardly any higher than the following mid tonal /si/. /kéra/ and /si/ sound very much alike. In sentence 29, however, high tonal /bót/ is not lowered so much by the preceding mid tonal /mə/ as to be confused with the following mid tonal /ɔb/ or even /cupe/. In sentence 30, the effect is still less, since the preceding word /əɪ/ is disyllabic and the contour is nearly exhausted on the second syllable.

In sentence 31, where high tonal /vḍia/ is preceded by high tonal /bót/, the contour on /vḍia/ remains quite high, higher than /bót/ which is preceded by silence and is lowered. Thus there is a considerable allophonic range in the pitch of any tone conditioned by the preceding tone.

The effect of the following tonal contours on low tone is discussed below.

Apart from change in level, the change in the length of the preceding contour is very important, and, in certain cases the only criterion to determine the nature of the tone.

- | | | |
|---|--|--|
| 33. / ² mə kər ˈpəria si . / <i>I filled the house.</i> | 35. / ² mə kər ˈɡia sā . / <i>I went home.</i> | 37. / ² kər són ˈsi . / <i>Sohan was at home.</i> |
| 34. / ² mə kərḍ ˈpəria si . / <i>I filled it from the house.</i> | 36. / ² mə kər ˈbənata si . / <i>I built the house.</i> | 38. / ² pəria ˈkʰɪnne si . / <i>who filled it ?</i> |

If low tone precedes low tone, the change, if any, is insignificant. But following mid and high tones make considerable alternations both in level and length or duration of the contour. Following high tone shortens the otherwise long contour. In sentence 37, high tonal /són/ not only raises the level of preceding low tonal /kər/ but also shortens its length, almost equalises it with the following mid tonal /si/. This shortening is comparatively less in sentence 35, where /kər/ is followed by mid tonal /ɡia/. Comparing /kər/ of sentences 33, 35 and 37, we observe that /kər/ of 37 is the shortest and the highest in level, and that of 33 longest and lowest. Length, which is very helpful in distinguishing low tone from the other two, is itself subject to considerable variations, and unless the conditioning factor is recognised, it is hard to know which is which.

The effect of following contours on preceding mid tone is mainly one of raising or lowering levels.

- | | | |
|---|---|---|
| 39. / ² ram kər ˈɡia si . / <i>Ram went home.</i> | 42. / ² pali kər ˈɡai si . / <i>Pali went home.</i> | 45. / ² pali pḍḍər ˈgai si . / <i>Pali went to the Bhandhar.</i> |
| 40. / ² ram pĩḍḍ ˈɡia si . / <i>Ram went to the village.</i> | 43. / ² pali pĩḍḍ ˈgai si . / <i>Pali went to the village.</i> | 46. / ² pali bəjar ˈgai si . / <i>Pali went to the Bazar.</i> |
| 41. / ² ram ʃér ˈɡia si . / <i>Ram went to the city.</i> | 44. / ² pali ʃér ˈgai si . / <i>Pali went to the city.</i> | 47. / ² pali vəga ˈmaria si . / <i>Pali threw it away.</i> |

The first set of sentences (39 - 41) illustrates the effect of low, mid and high tonal contours on preceding mid tonal monosyllabic word /ram/. The contour on /ram/ is lowered or raised according to the following word but the effect is not very significant except in the case of the following high tonal /ʃér/ which raises the level of /ram/ and also shortens its length.

The second set of three sentences (42-44) illustrates that if the preceding mid tonal word is disyllabic, as /pali/ in this case, the following contours have less effect.

In the third set of three (45-47), where the preceding /pali/ is mid tonal and the following words begin with the pre-tonal syllables, the effect is lesser still. There is no word available of the pattern CVCVC which can be used in this frame but this generalization would presumably be applicable as shown by sentence 47.

Preceding high tonal is lowered more or less according to the following low or mid tonal words.

- | | |
|--|---|
| 48. / ² bár pən ˈgai si . / <i>sister went outside.</i> | 51. / ² óthe pən ˈgai si . / <i>sister went there.</i> |
| 49. / ² bár jĩdo ˈgai si . / <i>Jindo went outside.</i> | 52. / ² óthe jĩdo ˈgai si . / <i>Jindo went there.</i> |
| 50. / ² bár móni ˈgia si . / <i>Mohni went outside.</i> | 53. / ² óthe móni ˈgia si . / <i>Mohni went there.</i> |

On listening to the sentences in the first set (48 - 50) we immediately notice the difference in level of /bár/ in each sentence. /bár/ of sentence 48 is similar in level to the following mid tonal word /gai/. On the other hand /bár/ of sentence 50 is very much higher and shorter than the following mid tonal /gia/. In the second set of three sentences, the effect on preceding high tonal disyllabic /óthe/ is considerably less and the distinctions are fairly well kept.

The preceding examples have all had the intonation /2 1 ./. Several other intonations occur and contrast with one another. Since the contrasts between /1/, /2/ and /3/ are basically a matter of pitch level; and since pitch level also figures prominently in the contrast between /' /, /- / and /' /, there must be complex interactions. The pitch actually heard on any given syllable in an utterance is roughly defined by the sum of the tonal pitch and the intonational pitch. With any given intonation level the three tones contrast clearly. When there are contrasts in both tone and intonational level the total contrasts in pitch may be slight or none and the differentiation must rest on other features (e. g., length) of the tones. Thus /3' / will be roughly the same in pitch as /1' /. However, these two sequences will differ in length, /3' / being longer.

- | | | |
|---|--|---|
| 54. / ² ram ˈkəria ɡia . / <i>Ram was surrounded.</i> | 57. / ² phəria ˈsi ónu . / <i>caught him.</i> | 60. /məinu ˈki . / <i>what do I care ?</i> |
| 55. / ² mə ˈónu phəria si . / <i>I caught him.</i> | 58. / ² é ˈcunni ˈkidi a . / <i>whose scarf is this ?</i> | 61. /mə ˈʃér ˈjáuga . / <i>I will go to the city (emphasis on city)</i> |
| 56. / ² ónu ˈpata ˈke ná . / <i>does he know or doesn't he ?</i> | 59. / ² meri ˈé cunni . / <i>this scarf is mine.</i> | 62. /mə ˈʃér ˈjáuga . / <i>I will go the city (emphasis on going).</i> |

In sentence 54, we have combinations of mid tonal contour and /3/ and low tone and /1/. As a result /ram/ is longer and higher and /kəria/ is higher and shorter. /kəria/ with /1/ of its own and the preceding /3/ is raised and the length is shortened. Comparing these same words in citation form we should say that low tonal /kəria/, under this condition, sounds like mid tonal, and mid tonal /ram/ as high tonal, though with one difference of course—the contour is too long to be considered a high tonal contour. It is only the level of the contour that is high. The contour on the following mid tonal /gta/ is very much shorter than on /ram/.

In sentence 55, we have /3/ on mid tonal /ma/ as compared to /1/ on high tonal /onu/. As a result, /mē/ sounds like high tonal and /onu/ as mid tonal, which is just the reverse.

In sentence 56, we would compare mid tonal /pəta/ with /3/ and high tonal /nāi/ with /2/, the phonetic difference is that of mid to high.

In sentence 57, /phəria/ with /3/ is at a much higher level than /onu/ with /1/.

In sentence 59, mid tonal /a/ with /2/ and preceding /3/ is a higher level than high tonal /é/ with /1/ and preceding /2/.

In sentence 59, mid tonal /a/ with /2/ and preceding /3/ is a higher level than high tonal /é/ with /1/ and preceding /2/.

/cunni/ in sentence 58 with /2/ is at a higher level than /cunni/ in sentence 59 with /1/. The changed phonetic relation is high to mid.

Sentence 61 and 62 are a very good minimal pair. /šér/ and /jáũga/ both have high tonal contours but due to different intonational pitches, in sentence 61 /jáũga/ with /1/ as opposed to /šér/ with /3/ is phonetically mid to high, and in sentence 62 /jáũge/ with /3/ as opposed to /šér/ with /1/ is phonetically high to mid.

The situation, we have just observed, may further be altered by the interaction of terminal contours. The level terminal /|/ has sustaining effect. The rising terminal /|/ many cause the level of the preceding tonal contour to rise more than usual, and the falling terminal /./ lowers the initial level of high tone and raises the initial level of low tone. All the three tones followed by /./ fade sharply at the end.

63. /me k/a si | pər ó nāi a . / I told him, but he has not come. 66. /hē || is it ? 69. /ʔé šér gia ʔsi . / he went to city (emphasis on city).
64. /kəria kin pəria . / who filled the pitcher ? 67. /kəria || surrounded ? 70. /ʔé šér gia ʔsi || did he go to the city ? (emphasis on city).
65. /b khādi nāi . / she does not eat. 68. /ʔcāria || raised ?

Sentence 68 illustrates level and falling contours. It is mainly a comparison of transitions. The transition between /me/ and /k/a/ is shorter than between /si/ and /pər/, which in turn is shorter than between /a/ and the next sentence. For a minimal pair we can have another sentence : 71. /me k/a si | pər ó nāi a . /

Now the transition between /si/ and /pər/ in 63 is shorter than in 71. As a result the contour on /si/ in 63 is sustained and affects the following /pər/ whereas the terminal contour in 71 after /si/ is falling and longer, it has virtually no effect on the following /pər/. /pər/ in 71 starts lower than it does in 63.

In sentence 64, we have falling contour affecting low tone. As a result /pəria/ is shorter, fading and at a higher level than /kəria/.

In sentence 65 falling contour affects high tone, /nāi/ with following /./ is at a lower level than /b/.

In sentences 66, 67 and 68, the rising terminal contour interacts with mid, low and high tonal contours and raises the level of each one of them.

In sentences 69 and 70, we have a minimal pair. /si/ with falling contour /./ is at a lower level than /si/ in 70 with the following rising contour.

If the pitches of syllables in a Punjabi utterance are observed and an attempt is made to assign them directly to pitch phonemes, the result is chaotic. The range of variation is essentially continuous, and any partitioning seems arbitrary. Moreover, pitch phenomena associated with specific vocabulary items or sentence types are extremely variable, even capricious. If, however, the pitch on any given syllable is considered as the resultant of a number of separate phenomena, order can be found. Thus tonal and intonational pitches and terminal contours must be factored out and many contextual effects of neighbouring units must be defined. Once this is done the system is found to contain a small number of units /' - ' 1 2 3 | || .//. In terms of these units a rather simple morphophonemics results. Most words have a single tone in all occurrences. Stems may have morphophonemic changes of tone inflection, but these are mostly susceptible of simple and systematic statement. Intonation morphemes consisting of one or more pitch levels and one terminal can be recognized and show prospect of being susceptible of analysis, though this has not yet been completed. These considerations justify the phonemic analysis on a factorial basis, though none of these phonemes can be demonstrated in isolation.

3. Gurumukhi Orthography

3.1. General Notes : The name Gurumukhi, literally 'from the mouth of the Guru' refers to its use in the Granth Sahib, the sacred literature of the Sikhs. This is a collection of poems mostly in Old Punjabi, but includes pieces in several other languages. The alphabet is also sometimes called ਪੰਤੀ /pēti/ 'the thirty-five', from the fact that the basic repertoire of consonant and consonant-like symbols numbers thirty-five.

Gurumukhi is written from left to right. The characters are normally aligned below the line of writing. The major symbols represent consonants. Vowels other than /ə/ are indicated by accessory symbols written around the consonant symbols. When a syllable begins with a vowel bearer — a consonant-like symbol indicating the absence of a consonant — is used.

There are no separate symbols for tones, but the tones are generally clearly indicated by certain consonant signs. This is the major function of the signs for 'voiced aspirates', for 'h', and conjunct consonants including 'h'. The use of these letters to indicate tones is often etymologically justified, and indeed tone probably has arisen from older /ʔh/ and voiced aspirates.

The presentation is in two parts. The first, section 3.2 to 3.10, starts from the alphabet and written words and states reading rules which will lead to the correct pronunciation. The second, sections 3.12 and 3.13, starts from the phonemic system and states writing rules which will lead to correct spellings. Exceptions where either reading or spelling does not follow the stated rules are specified in sections 3.11 and 3.7.6.

There are fewer uncertainties and irregularities in either the reading or the spelling rules than are usual in languages of South Asia. For example, there is only one way to write homorganic nasal clusters, in contrast with the three that are available in Hindi. त न्न न्न. The result is much less variation in spelling, and less uncertainty as to the correct spelling.

In many places comparison has been made with Devanagari as applied to Hindi. The systems are basically similar, but there are many interesting and significant differences. These are not simply in the form of the letters, but in the structure of the writing system. Most interesting differences are those in the writing of initial vowels, geminate clusters, other clusters, and of course the writing of tone.

The transliterations follow the "dot-and-dash" system long traditional in South Asia. This is roughly the system of the Royal Asiatic Society.
3.2 The Alphabet The thirty-five basic consonant or consonant-like graphs are as follows.

Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent	Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent
ਕ	k		k	kəkka	क	ਚ	č		č	čəčca	च
ਖ	kh	kh	kh	khəkkha	ख	ਛ	čh		čh	čhəččha	छ
ਗ	g	g	g	gəgga	ग	ਜ	j	z	j· z	jəjja	ज
ਘ	k' 'g g'		gh	kəgga	घ	ਝ	č' 'j j'		jh	čəjja	झ
ਙ	ŋ		ñ	ŋəŋa	ङ	ਞ	ñ		ñ	ñəñna	ञ

Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent
ṭ	ṭ		ṭ	ṭṭka	ट
ṭh	ṭh		ṭh	ṭṭha	ठ
ḍ	ḍ		ḍ	ḍḍka	ड
ḍh	ḍh		ḍh	ḍḍha	ढ
ṇ	ṇ		ṇ	ṇṇa	ण
ṭ	ṭ		ṭ	ṭṭa	त
th	th		th	tḥtḥa	थ
ḍ	ḍ		ḍ	ḍḍa	द
ṭ' ḍ'	ṭ' ḍ'		dh	ṭḍa	ध
ṇ	ṇ		ṇ	ṇṇa	न
p̣	p̣		p̣	p̣p̣a	प
ph	f	f	ph f	pḥp̣ḥa	फ

Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent
ḅ	ḅ		ḅ	ḅḅa	ब
p̣' ḅ'	p̣' ḅ'		bh	p̣ḅḅa	भ
ṃ	ṃ		ṃ	ṃṃa	म
ỵ	ỵ		ỵ	ỵỵa	य
ṛ	ṛ		ṛ	ṛṛa	र
ḷ	ḷ		ḷ	ḷḷa	ल
ẉ	ẉ		ẉ	ẉẉa	व
ṛ'	ṛ'		ṛ	ṛṛa	ऋ
ṣ	ṣ	ṣ	ṣ	ṣṣa	स
ḥ	ḥ		ḥ	ḥḥa	ह
ṭ	none	not transliterated	ṭ	ṭṭa	उ
ṭh	none	not transliterated	ṭh	ṭṭha	अ

The basic alphabet is supplemented by the following letters with a dot diacritic. All but the first are used only in unassimilated loan words, mostly from Persian

ṣ	ṣ	ṣ	ष
z	z	z	ज़
f	f	f	फ़

kh	kh	ख
g	gh	ग

It should be noted that the names of these letters generally follow a pattern except as phonologic restrictions prevent. Even so, several contravene otherwise well-established restrictions. With some of these, there is some variation in pronunciation. /ṭṭka/ resolves a conflict of homonyms.

For the multiple values of "gh jh ḍh dh bh", the 'voiced aspirates' see 3.7. For the values of 'h' see 3.8. For the values of 'l' see 3.10. For the use of last three, see 3.3.

Though distinguished in very careful writing, ṣ 'kh' and ṣ 'gh' are very seldom distinguished in speech, and hence are shown with the same phonemic equivalents.

3.3 Vowels and Accessory Signs : Vowels other than /ə/ are indicated by accessory signs written around (that is, below, above, to the right, and to the left) the consonant signs. When a vowel is not preceded by a consonant it is written with one of the three vowel bearers—consonant-like signs indicating the absence of a consonant. In the following tabulation, the signs are shown alone, with the proper vowel bearer and with the consonant 'k'.

Form	Name	Value	Transliteration	Devanagari Equivalent
no sign	अ क	mukta	ə, nothing	a, nothing
ṭ	आ का	kanna	a	ṭ
f	इ कि	sḷari	ie ṣ	i
ṭ	ई की	bḷari	i	ṭ
ṭ	उ कु	ṭḳar	U o o	u
ṭ	दु कु	du'ṭḳre	u	ṭ
ṭ	ए के	ḷā	e	ṭ

Form	Name	Value	Transliteration	Devanagari Equivalent
ṭ	दु'ṭaiṭ	e	ai	ṭ
ṭ	होरा	o	o	ṭ
ṭ	को'नोरा	au	au	ṭ
ṭ	ṭippi	~ṭṭṭnm	ṃ	ṭ
ṭ	bṭndi			ṭ
ṭ	ṭṭṭk	geminat	geminat	conjunct

For the reading of letters without any vowel signs (that is, with /mukta/, see 3.6. For the reading of f /sḷari/ and /ṭḳar/ see 3.9.

The two signs for nasalization, " /ṭippi/ and " /bṭndi/, are in complementation. /ṭippi/ is used with /i ə u/ and with /u/ when final. /bṭndi/ is used with /i e ṣ a o/ and with /u/ when not final. The combinations are as follows :

ṭ	ṭ	ṭ	ṭ	ṭ	ṭ
ṭ	ṭ	ṭ	ṭ	ṭ	ṭ

/ṭippi/ and /bṭndi/ represent nasalisation when final, a homorganic nasal when followed by a consonant and as a special case, gemination when followed by nasal consonants. (See 3.11 for certain unpredictable uses of these signs.)

ṭ	असि	asam	asṭ	'us'
ṭ	उसि	toṭ	tṭ	'from'
ṭ	तुसि	tūṭ	tū	'you'
n	बन्दा	banda	bṭda	'man'

ṭ	पिण्ड	piṇḍ	pṭḍ	'village'
ṭ	कन्ना	kanna	kanna	'the sign'
ṭ	कन्मी	kammi	kammi	'labourer'

Geminat is written by the sign ~ /ṭṭṭk/ above and before the consonant to be doubled. Clusters of unaspirate stop plus homorganic aspirate stop are written by use of /ṭṭṭk/ before the letter for the aspirate. The two geminates /nn/ and /mm/ are written with /ṭippi/ (see above) in many cases, but may occasionally be seen spelled with /ṭṭṭk/.

ṭ	kk	ṭṭ	pṭṭi	pṭṭi	'ripe'
---	----	----	------	------	--------

ṭ	kkh	ṭṭ	pṭṭhi	pṭṭhi	'fan'
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/ṭṭṭk/ is also written in certain situations where it does not represent gemination. Certain verb forms that have a geminate consonant in most cases are written with /ṭṭṭk/ even when the consonant is one of those which cannot be doubled. As the tone must be on the vowel preceding /ṭṭṭk/ these writings serve to indicate the place of tone in the word. Moreover, when 'voiced aspirates' following centralised vowels indicate a previous high tone, they are written with /ṭṭṭk/.

Certain stems are pronounced with geminate consonants when a vowel suffix follows, but with a single final consonant in other instances. (Final geminates do not occur in Majhi). These are commonly written with /ṭṭṭk/ even when without a suffix. In this case, of course, the /ṭṭṭk/ represents nothing in the pronunciation.

ṭ	ṭṭ	ṭṭ	saṭṭ	saṭṭ	truth
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The signs ṭ and ṭ are modified forms of the consonants ṭ 'h', ṭ 'r' and ṭ 'w'. They are written below consonants, much like certain of the signs above.

3.4 Numerals and special characters : Numerals are written in the same manner as in Devanagari of western 'Arabic' numeration. The symbols for the ten digits are as follows :

1	१	2	२	3	३	4	४	5	५	6	६	7	७	8	८	9	९	0	०
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

The sign ṭ is used to mark abbreviations. Abbreviation is not very extensively used. The following are examples :

ṭ	for	ṭṭṭṭ	Professor	p̣ropheṣ	ṭ	for	ṭṭṭṭ	Doctor	ḍakṭer
---	-----	------	-----------	-----------	---	-----	------	--------	--------

There are only two marks of punctuation in older Gurumukhi. One, ṭ, is used to mark the end of major units, sentences, in prose. The other, ṭ, is used to mark the end of verses in poetry. The two are not used together in the same passage.

In modern printed books, punctuation of the English type is used, except that *।* is used instead of the period. There is no standardisation of practice other than that provided by the English models.

3.5 Conjunct Consonants and Clusters : Only three types of conjunct consonants are used. In all bases a modified form of the second consonant is subjoined to the unaltered form of the first.

In the first type, a form of *h*, is subjoined. The pronunciation of the consonant, as a consonant, is not changed in any way, but the conjunct indicates a tonal distinction. The following are common combinations :

Base	Form	Transliteration	Value	Devanagari Equivalent	Example	Base	Form	Transliteration	Value	Devanagari Equivalent	Example
ह	हृ	rh	r'	हृ	पढ़	ह	हृ	lh	l'	हृ	‘study’
न	नृ	nh	n'	नृ	नर	म	मृ	mh	m'	मृ	‘darkness’

Others of this type are less frequent and generally restricted to the representation of colloquial or dialectal forms in dialogue.

The following are representative :

ब	बृ	bh	b'	बृ	बृ	‘make sit’
द	दृ	dh	d'	दृ	दृ	‘give water’

In the second type of conjunct, a form of *r*, is subjoined to certain consonants, most commonly stops. These occur only in tatsamas, mostly learned or religious terms. In initial position they are pronounced with */ə/* between the consonants. A few educated people, speaking very formally and carefully, occasionally pronounce these as initial clusters. The following are some examples :

प	pr	pər	पृ	पृ	पृ	‘love’
क	kr	kər	कृ	कृ	कृ	‘order’

In the third type of conjunct, a form of *w* is subjoined. Only the following word is at all usual, though others are found in older literature, particularly when highly Sanskritised.

स्व	sw	səw	स्व	स्व	‘tune’
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Clusters with homorganic nasals are written as sequences of nasalised vowel and consonant. (See 3.3)

Geminate clusters are written by the sign *~* /əddək/ written over and just before the letter to be doubled.

Other clusters are written by two separate consonant signs without any special indication that they form a cluster. Whether sequences of consonant symbols without indication of intervening vowels are to be read as clusters or with */ə/* can only be determined on the basis of general patterns for whole words. The rules are given in 3.6.

3.6 Unwritten Vowels : The vowel */ə/* is not indicated by any sign of its own. Final consonants and first members of clusters are written by the consonant letter alone. A vowelless consonant letter may, therefore, represent either a consonant alone or a consonant plus a following */ə/*. The correct reading can be determined only from the total word pattern. The following rules will cover most cases.

The rules overlap but do not conflict. No attempt has been made to reduce them to the shortest possible set. Rather every rule that is thought to be helpful has been included. They should, however, be applied in the order given. In particular, rule 14 must be applied after all others that are relevant.

For the presentation of this section only, a different type of transliteration will be used. This will write — at every place where a decision must be made between */ə/* and no vowel, that is, after the transliteration of every vowelless letter. Moreover */əddək/* (gemination) will be transliterated by *~* before the doubled consonant.

1. All initial vowelless letters are to be read with following */ə/*. This is a consequence of the fact that there are no initial clusters in Punjabi.

च	च-ri	च-ri	‘grazed’	क	k-ri	k-ri	‘drop’
प	p-ri	p-ri	‘fairy’				

2. All final vowelless letters are to be read without */ə/*. This is a consequence of the fact that disyllabic and longer words never end in */l ə u/*.

ल	l-uk-	l-uk	‘lift’	र	r-t-	rət-	‘blood’ (also rule 1)
य	yar-	yar	‘friend’	क	k-ir	k-ir	‘line’ (also rule 1)
स	s-č-	s-č	‘truth’ (also rule 1)	फ	ph-kir	ph-kir	‘fakir’

Rule 1 takes precedence over rule 2 in the two instances of words spelled with a single vowelless letter.

क	k-	k-	‘about’	च	č-	č-	‘in’
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Rule 2 applies even when a final vowelless letter is written with */əddək/*. In this instance, the */əddək/* is to be disregarded, (See 3.11.4)

क	kačč	kačč	‘glass’
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3. ‘Voiced aspirates’ written with */əddək/* and without a vowel, can be read as forming a cluster with the following consonant, and the */əddək/* disregarded. In this position *~* /əddək/ merely signals that the ‘voiced aspirate’ indicates a preceding tone.

ब	bajjhā	/bājda/	‘being tied’
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4. All letters with */əddək/*, the mark of gemination, must be read with a vowel and all letters preceding a letter with */əddək/* must be read with a vowel. If none is written, */ə/* is supplied. This is a consequence of the fact that there are no clusters of three or more consonants.

ग	g-č-k-	g-čč-k	‘a candy’ /ə/ supplied on both sides.	क	ku’čh-č-	ku’čh-č-	‘lap’
व	w-č-k-	w-čč-k	‘sale’	प	p-čki	p-čki	‘ripe’ /ə/ supplied before /əddək/
पु	pu’t-r-	pu’tt-r	‘son’ /ə/ supplied after /əddək/	ब	k-čki	k-čki	‘brown’

5. The vowel-bearer *ॠ*, indicating the lack of a consonant, must always be read with a vowel, */ə/* if none is written, except when final after *ॠ* (see 3.13)

ॠ	A-sin	asī	‘we’	ॠ	wiA-mg-	wiA-mg-	‘trick’
ॠ	A-mid-r	əd-r	‘inside’				

6. A vowelless letter before any of the vowel-bearers, *ॠ ॡ ॢ*, must be read with */ə/*. This is a consequence of the use of the vowel-bearers to write vowels that are not after consonants (see 3.3)

ल	l-Ae	l-Ae	‘took’
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7. Any initial conjunct consonant with *‘r’* as subjoined element must be read with a following */ə/*. Further, */ə/* must be inserted before */r/*.

क	kr-m-	kə-rəm	‘order’
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Note the following spelling would have a different pronunciation:

ਕਰਮ k-r-m- kərm (see rule 9)

8. Initial ਚ "h" must be followed by a vowel like all other initial consonants. Medial or final ਚ "h", however, is not pronounced as a consonant, and must be overlooked in placing /ə/. When medial ਚ "h" bears a vowel -- f- or - -- and follows a vowelless letter, the whole is to be read as /ɛ/ or /ɔ/ following the consonant represented by the vowelless letter. For examples see 6.9:

9. Two final vowelless letters are read with /ə/ between if either is preceded by an indicator of nasalisation (° /t̪p̪i/ or ° /b̪d̪i/). This is a consequence of the fact that these marks before a consonant represent a homorganic nasal. If /ə/ were not read, the result would be a three-member final consonant cluster. There are no such clusters in Punjabi.

ਸੰਗਮ	s-mg-m-	səgəm	'union'	(also rules 1 and 2)	ਅੰਦਰ	A-m-d-r-	ədər	'inside'	(also rules 2 and 4)
ਮੰਦਰ	m-m-d-r-	mədər	'temple'						

10. Two final vowelless letters are read as a cluster if (1) they form a permitted final cluster and (2) they are preceded by a vowelless letter or a letter with "r" or "u". This rule is a consequence of the fact that most final consonants are found only after centralised vowels.

ਵਰਤ	w-r-t-	wərt	'fast'	(also rule 1 and 2)	ਚੁਰਤ	čur-t-	čUrɪ	'a drug'
ਕਲਪ	k-l-p-	kəlp	'wait'		ਪਰਸਤ	p-r-s-t	pə'rəst	'worshipper'
ਮਿਰਚ	mir-č-	mɪrč	'pepper'	(also rule 2)				

11. Two final vowelless letters are read with /ə/ between if they form an unpermitted consonant cluster.

ਪਰਮ	p-d-m	pədəm	'a flower'	(also rules 1 and 2)	ਸਾਗਰ	sag-r-	sagər	'ocean'
ਖਤਮ	kh-t-m	khətəm	'finished'		ਸ਼ਸਤਰ	š-s-t-r-	šəstər	'arms'

12. Two final vowelless letters are read with /ə/ between if they are preceded by a peripheral vowel, except when the two final vowelless letters are one of the few clusters permitted in this position /st št ʃt/.

ਪਾਲਕ	pal-k-	palək	'spinach'	(also rule 2)	ਕਾਲਖ	kal-kh-	kaləkh	'blackness'
ਚਾਦਰ	čad-r-	čadər	'sheet'		ਆਖਰ	Aakh-r-	akhər	'after all'

13. Two final vowelless letters are read as a cluster, even after peripheral vowels, if they are one of the following sequences /st št ʃt/.

ਪੋਸਤ	pos-t-	post	'a drug'	ਗੋਸ਼ਟ	goś-t-	goʃt	'dialogue'
ਗੋਸ਼ਟ	goś-t-	goʃt	'meat'				

14. Any vowelless letter in any position bearing /t̪p̪i/ must be read with a following /ə/.

ਚਲਤ	č-l-mt-	čə'ɪʃt	'unstable'	(also rules 1 and 2)	ਗੋਲੀ	g-m-d-lam	gə'dli	'sprouts'
ਪੰਦਰਾਂ	p-m-d-rām	pə'drā	'fifteen'		ਚੰਡਾਲ	čmɔdal	čə'ɔdal	'rogue'

15. Any remaining vowelless letter will be read with /ə/ if the following letter is the first member of a cluster, and without /ə/ if the following letter has a vowel after it, either written or a /ə/ supplied by any of the above rules.

ਪਰਸਤ	p-r-s-t	pərest	(by rules 1, 2, 10)	ਪə'rəst	'worshipper'	(/ə/ before a cluster)
ਸ਼ਸਤਰ	š-s-t-r	šəstər	(by rules 1, 2, 11)	šəstər	'arms'	(no vowel before/tə/)
ਦੋਸਤੀ	dos-ti	dosti	'friendship'	ਜੋਤਸ਼ੀ	'jot-ši'	jotʃi 'palmist'
ਸੜਕਾਂ	s-r-kām	sərkā	'roads'	ਪਰਵਾਰ	p-r-wār-	pərwar 'family' (also rules 1 and 2)
ਕਰਤਾਰ	k-r-tār-	kərtar	'creator'			

Clusters resulting from this rule consist of one syllable final consonant and one syllable initial consonant. For this reason there is no significant restriction on the possible sequences.

3.7 Voiced Aspirates : The five 'voiced aspirates' of the alphabet ਘ ਙ ਞ ਣ ਭ "gh jh ḍh dh bh", so called because they occupy the same place in the alphabetic order as Devanagari घ ङ ञ ण भ and are cognate to the latter, and the various conjuncts with ਚ "h" have parallel reading rules. The consonantal values of "gh jh ḍh dh bh" are /k c t p/ when initial and /g j ḍ d b/ when medial or final. The consonantal values of ਙ ਞ ਣ ਭ nh lh ḍh rḥ etc. are always that of the base consonant /n l r/. In addition, all these mark low and high tone on an adjacent vowel. The following rules give the tonal readings.

1. In initial position in the word, the 'voiced aspirates' indicate low tone on the first syllable. See below for exceptions.

ਘ	gh	ਘੋੜਾ	ghoṛā	kòṛa	'horse'	ਭ	bh	ਭਾਈ	bhāi	pai	'brother'
ਙ	jh	ਝਾੜੂ	jhāṛū	cāru	'broom'	ਙ	nh	ਨਾ	nhā	nā	'bathe'
ਞ	ḍh	ਢੋਲ	ḍhol	tòl	'drum'	ਞ	lh	ਲਾਈ	lhai	lai	'grace'
ਣ	dh	ਢੋਬੀ	dhobi	tòbi	'washerman'	ਭ	mh	ਮੀਨ	mhiṇ	miṇ	'delicate'

2. In final position, the 'voiced aspirates' indicate high tone on the preceding vowel (the last syllable). These are written with /əddək/ if following a centralized vowel, except that "nh" and "mh" are written with "/t̪p̪i/.

ਘ	gh	ਮੱਘ	maggh	məg	'pitcher'	ਭ	bh	ਲਾਭ	labh	lɔb	'profit'
ਙ	jh	ਮੱਝ	majjh	məj	'buffalo'	ਙ	nh	ਬੰਨ	bannh	bɔn	'bind'
ਞ	ḍh	ਮੁਢ	muḍḍh	mɔḍ	'roots'	ਞ	lh	ਥੰਮ	thammh	thɔm	'pillar'
ਣ	dh	ਦੁੱਧ	duddh	dɔd	'milk'						

3. In medial position and marked with ~ /əddək/ (or ° /t̪p̪i/ in the case of ਙ "nh" and ਞ "mh"), the 'voiced' aspirates indicate high tone on the preceding vowel.

ਘ	gh	ਬੱਘੀ	bagghi	bəggi	'buggy'	ਭ	bh	ਲੱਭੀ	labbhi	lɔbbi	'found'
ਙ	jh	ਬੱਝੀ	bajjhi	bəjji	'tied'	ਙ	nh	ਅੰਨਾ	annhā	ənnā	'blind man'
ਞ	ḍh	ਵੱਢੀ	waḍḍhi	wəḍḍi	'cut'	ਞ	lh	ਕੱਲੀ	kallhi	kɔlli	'alone'
ਣ	dh	ਬੱਢੀ	baddhi	bəddi	'tied'						

When the 'voiced aspirate' with /əddək/ or /t̪p̪i/ has no vowel, and is followed by a consonant with a vowel, there is no gemination even with consonants which can be pronounced double.

ਘ	gh	ਮੱਘਰਾ	magghdā	məgdā	'lit'	ਞ	dh	ਵੱਧਰਾ	waddhdā	wəddā	'increasing'
ਙ	jh	ਬੁੱਝਰਾ	bujjhdā	bɔjdā	'extinguishing'	ਭ	bh	ਲੱਭਰਾ	labbhdā	lɔbdā	'finding'
ਞ	ḍh	ਵੱਢਰਾ	waḍḍhdā	wəḍḍā	'cutting'	ਙ	nh	ਬੰਨਰਾ	bannhdā	bɔnda	'binding'

4. In medial position after a peripheral vowel and with only a single vowel following, the 'voiced aspirates' indicate high tone on the preceding vowel (the penultimate and usually the first syllable).

ਮ	gh	ਮਾਘੀ	māghī	māgi	'Maghi'
ਮ	jh	ਮਾਝੀ	mājhi	māji	'Majhi dialect'
ਵ	ḡh	ਵਾਧੀ	wāḡhi	wāḡi	'harvest'

ਧ	dh	ਵਾਧੂ	wādhū	wādu	'extra'
ਭ	bh	ਨਾਭਾ	nābha	nāba	'Nabha'

5. In medial position after a centralised vowel and followed by a peripheral vowel, and not marked with ~ /əddək/ (or " /ṣippi/), the 'voiced aspirates' indicate low tone on the following vowel. In one type this is usually the penultimate syllable :

ਪ	dh	ਸਿਧਾਇਆ	sidhāiā	sidāta	'discipline'
ਭ	bh	ਲਭਾਇਆ	labhāiā	lobāta	'helped find'
ਙ	nh	ਬਨਾਇਆ	banhāiā	bənāta	'had fastened'

In disyllabic words, the tone comes on the ultimate syllable. When this ends in /a/ an ॐ (a vowel bearer) is sometimes added.

ਰ	rh	ਵਰਾਹਾ	warha	wārā	'make rain'
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3.8 The Letter ਹ : The letter ਹ "h" represents the phoneme /h/ when initial.

ਹਰੀ	hari	ਹਰੀ	'green'
ਹੁਣੇ	huṇe	ਹੁਣੇ	'now'

ਹੌਲੀ	hauṛī	ਹੌਲੀ	'slowly'
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Non-initial ਹ "h" normally has no consonantal value, but represents high tone / ' / on the preceding vowel. In this use, ਹ "h" follows peripheral vowels only.

ਤੀਹ	tih	ਤੀ	'thirty'
ਰਾਹ	rāh	ਰਾ	'path'
ਤੀਹਰਾ	tihra	ਤੀਰਾ	'threefold'

ਕਾਹਰਾ	kāhrā	ਕਾਰਾ	'onefold'
ਚਾਹਿਆ	cāhiā	ਚਾਇਆ	'desired'
ਰਿਹਾ	rihā	ਰਿਯਾ	'stayed'

In a few learned words, medial ਹ "h" is pronounced /h/ in formal speech by educated speakers, though for most this is somewhat artificial. In general, the words concerned are learned and not used at all in colloquial speech.

ਅਹਿੰਸਾ	ahimsā	ਓਹਿੰਸਾ	'ahimsa'
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ਕਹਾਣੀ	kahāṇī	ਕਥਾਣੀ	'story'
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The last has a colloquial equivalent /kāṇi/. This is homophonous with "ghani" 'mud'. All such learned words with /ə/ before ਹ and with a peripheral vowel following are pronounced colloquially with low tone.

The letter ਹ "h" in a secondary form ॐ is used to form conjuncts (see 3.5). These are used to indicate tone. See 3.7 for the reading rules.

3.9 The Vowels ॐ and ॐ : The vowel signs ॐ /stāri/ and ॐ /ṣkāṛ/ are normally /i/ and /u/, but may have other values when in the vicinity of ਹ "h". The rules are exactly parallel for the two :

Before ਹ "h" these represent /ɛ/ and /o/. The ਹ "h", as always in medial position, has no consonantal value but indicates high tone:

ਕੁਹਰਾ	kuhrā	ਕੌਰਾ	'leper'	ਕਿਹਰਾ	kihṛā	ਕੌਰਾ	'who'
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When written with ਹ "h" and following a vowelless letter, these represent /ɛ/ and /o/ pronounced immediately after the previous letter.

ਵਹੁੜੀ	whuṛi	ਵੜੀ	'bride'	ਕਹਿਣਾ	khiṇa	ਕੌਣਾ	'to say'
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When written finally with the vowel bearer, ॐ /ṣkāṛ/ represents /o/.

ਲਿਊ	liu	ਲਿਊ	'take'	ਪਿਊ	piu	ਪਿਊ	'father'
-----	-----	-----	--------	-----	-----	-----	----------

In all other places, the normal reading for ॐ /stāri/ and ॐ /ṣkāṛ/ are /i/ and /u/.

ਕੁੱਤਾ	kuttā	ਕੁੱਤਾ	'dog'	ਹੁਣੇ	huṇe	ਹੁਣੇ	'now'
ਕਿਸ	kis	ਕਿਸ	'who'	ਹਿੱਸਾ	hissā	ਹਿੱਸਾ	'section'

3.10 The Letter ॐ : Gurmukhi has only one lateral ॐ "l". This is used to spell both /l/ and /ll/. A proposal has been made to distinguish ॐ "l" from ॐ "l" by adding a dot diacritic like that used to distinguish ॐ "ṣ" from ॐ "s". This however has met with no acceptance, and is seldom if ever used.

/// does not occur initially. ॐ "l" in initial position is therefore always /l/. /// is much more frequent than /l/ in clusters, so that these occurrences can generally be read ///. Beyond these suggestions, no rules can be given to distinguish. There are some homographic minimal pairs :

ਪਾਲੀ	pālī	pālī	'name of a girl'	ਖਾਲੀ	khālī	ਖਾਲੀ	'empty'
ਪਾਜੀ	pājī	pājī	'brought up'	ਖਾਲੀ	khālī	ਖਾਲੀ	'stream'

3.11 Irregular and Morphophonemic Writings : The overwhelming majority of words are spelled strictly according to the rules and can be read with no difficulty. There are, however, three classes of writings that deserve comment : regular but unusual spellings, irregular spellings, and morphophonemic spellings.

1. Regular but unusual spellings are those which follow extensions of the regular rules to cover rather infrequent patterns. Words with initial voiced stops followed by low tone are very rare if they exist at all in the standard speech. There are, however, some such words in some dialects. In novels and short stories such words occasionally appear in dialogue. They are written by extending the analogy of words like /nā/ 'bathe', where the low tone is represented by a ॐ "h" subjoined to the ॐ "n". The same mark is subjoined ॐ "ḡ" and ॐ "b" in the following. (The 'voiced aspirates' cannot be used as in initial position they are pronounced as voiceless). (See 3.5)

ਧਾ	ḡhā	ਧਾ	'water cattle'	ਬਾ	bhā	ਬਾ	'to make sit'
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2. Irregular spellings are ones in which the tone is not indicated according to the rules. There are a few words with initial 'voiced aspirates', which by the rules (see 3.7) should have low tone on the first syllable, but which are usually pronounced with low tone on the second syllable. These are presumably the result of change since the establishment of the spellings.

ਧਰੇਕ	dharek	ਤਰੇਕ	'a kind of tree'	ਭਾਮਦਾਰ	bhamḡār	ਪਭੇਦਾਰ	'treasury'
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Another group of words have high tone, but this is not written. Most often these end in clusters beginning with ///. They would be expected to have a ਹ "h" to mark high tone (see 3.8).

ਬਾਦ	ba/d	ਬਾਦ	'bull'	ਗਿਲਜ	gilj	ਗਿਲਜ	'eagle'
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3. In a few instances, non-phonemic nasalisation is written with /ṣippi/ or /bṛdi/. Two very common and important words are so written :

ਮੈਂ	maiṁ	ਮੈਂ	'I'	ਨੂੰ	nūṁ	ਨੂੰ	'to'
-----	------	-----	-----	-----	-----	-----	------

Moreover, /nu/ retains this spelling when it loses its tone and becomes a suffix on two pronouns:

ਮੈਂ	maiṁ	ਮੈਂ	'to me'	ਸਾਨੂੰ	sānūṁ	ਸਾਨੂੰ	'to us'
-----	------	-----	---------	-------	-------	-------	---------

The suffix /-ā/ of the oblique plural is always written with /bīdi/. When suffixed to a stem ending in a nasal, the nasalisation becomes predictable and not be written. However, the /bīdi/ always remains. In a few cases this has the incidental effect of distinguishing homophones :

କଣ	kaṁnāṁ	kāna	'ears'	କଣ	kannā	kāna	'the sign'
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There are a few instances where the /bīdi/ seems to be written arbitrarily to distinguish homophones :

ନା	nāṁ	na	'name'	ସମ	samāṁ	sōma	'time' ['sōma]
ନା	nā	na	'no'	ସମ	samā	sō'ma	'spread' [sō'ma]

In the latter case there is a phonetic difference, in that nasalisation is not automatic in final syllables bearing mid tone in disyllables.

4. Some monosyllables are written as though final gemination. Some western dialects seem to pronounce double consonants in this position and the spellings may have originated here. In any case, these forms do have geminates before suffixes:

ହା	hatth	hāth	'hand' cf.	ହେ	hetthā	'hands'	ଚନ୍	caṁn	čān	'moon'	čānnā	'moons'
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5. Morphophonemic spelling are ones in which the stem is spelled as in the base form even in inflectional forms in which it is subject to change. A number of verbal forms are regularly so written. Stems ending in /a/ under some circumstances alter this to /o/ before suffixes. The /a/ is written in the regular way as ୮, but the change is indicated by adding ୱ "u". As the sequence /a u/ does not occur, there is no difficulty in reading.

ଆସିବା	auṇā	oṇa	'to come'	from/a-/+/-na/	ପା	paṇā	poṇa	'three quarters'
ପାରିବା	paṇā	poṇa	'to put'	/pa-/+/-na/				

Certain vowel changes are not indicated at all. In certain forms /æ/ becomes /oi/.

ଲେ	lainā	loina	'take'	from /æ/
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This also occurs in a few pronoun forms :

ମୁଁ	mainū	māinu	'to me'	from/me/
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In certain forms /o/ becomes /ə u/. These are generally forms in which the base form has /a/ which becomes /o/ as described above.

ପାରିବା	paṁdā	pāda ~ pōda	'putting' cf.	ପା	pa	'to put'
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6. Tone is also spelled morphophonemically in many verb forms. That is, the stem is spelled the same even when tonal changes occur. For example, many verbs have high tone in the imperative and future, but not in the base forms. Thus high tone is not indicated.

ଜା	jāṇā	jaṇa	'to go'	ଜା	jāṁgā	jāṁga	'shall go'
ଜା	jāo	jāo	'go'				

3.12 Spellings For Consonants 1. The following consonants have one spelling apiece :

kh	ਖ	kh	khəl	ਖਲ	'skin'	r	ਰ	r	rət	ਰਤ	'blood'
ch	ਚ	ch	chəḍ	ਚਡ	'leave'	r	ੜ	r	rərk	ਰੜਕ	'pain'
ṭh	ଟ	ṭh	ṭhəp	ଟପ	'cover'	s	ਸ	s	sət	ਸਤ	'seven'
th	ਥ	th	thəl	ਥਲ	'desert'	ṣ	ਸ਼	ṣ	ṣer	ਸ਼ਰ	'lion'
ph	ਫ	ph	phəl	ਫਲ	'fruit'	z	ਜ਼	z	zər	ਜ਼ਰ	'wealth'
l	ਲ	l	lakh	ਲਖ	'lakh'	f	ਫ਼	f	fən	ਫ਼ਨ	'art'
l	ਲ	l	pəl	ਪਲ	'moment'	y	ਯ	y	yad	ਯਾਦ	'memory'
w	ਵ	w	wəl	ਵਲ	'toward'	h	ਹ	n	həl	ਹਲ	'plough'

2. The following consonants have two spellings apiece, one when initial before a low tone, the other in all other positions.

k	ਕ	k	kər	ਕਰ	'do'		ਢ	ḍh	ḍək	ਢਕ	'cover'
	ਖ	gh	kəṭ	ਖੜ	'chisel'	t	ਤ	t	tən	ਤਨ	'body'
č	ਚ	č	čəb	ਚਬ	'bite'		ਧ	dh	təṭ	ਧੜ	'put'
	ਝ	jh	cəṭ	ਝੜ	'cloudy'	p	ਪ	p	pər	ਪਰ	'but'
f	ਫ	f	fəp	ਫਪ	'jump'		ਭ	bh	pəṭ	ਭੜ	'fill'

3. The following consonants have two spellings apiece, one when following a high tone or preceding a low tone (not in the syllable), and one in all other environments. Examples are given of all three environments :

g	ਗ	g	goḷi	ਗੋਲੀ	'bullet'	d	ਦ	d	wəḍāla	ਵਡਾਇਆ	'had cut'
	ਘ	gh	māgi	ਮਾਘੀ	'first day of Magh'		ਧ	dh	wādu	ਵਾਧੂ	'extra'
			pəḡḡar	ਪੰਘਾਰ	'melting'				wəḍāla	ਵਡਾਇਆ	'increased'
j	ਜ	j	jəldi	ਜਲਦੀ	'quick'	b	ਬ	b	bol	ਬੋਲ	'speak'
	ਝ	jh	māji	ਮਾਝੀ	'Majhi'		ਭ	bh	lāb	ਲਾਭ	'profit'
			mājāi	ਮਾਝਾਇ	'Majhail'				ləbāla	ਲਭਾਇਆ	'helped find'
ḍ	ਡ	ḍ	ḍər	ਡਰ	'fear'						
	ਢ	ḍh	mōḍi	ਮੋਢੀ	'leading'						

4. The nasal consonants are all written by nasalisation diacritic when before a homorganic consonant, and by a letter when in any other position. The homorganic nasal is written :

° /ḥippi/ when following /i ə u/, ° /bīdi/ when following /i e s a o o u/. The letters for the nasals are :

ṇ	ਣ	ṇ	kəṇṇ	ਕੋਣ	'bracelet'	n	ਨ	n	nəp	ਨਪ	'press'
ṁ	ਮ	ṁ	əṁṁa	ਅੰਞਾ	'child'	m	ਮ	m	mən	ਮਨ	'mind'
ṁ	ਮ	ṁ	məṇ	ਮਣ	'maund'						

5. Geminate consonants are written with ~ /əddək/, except /nn/ and /mm/ which are written with ° /ḥippi/. See 3.3 for examples.

6. In careful writing when a word with /kh/ or /g/ is known to come from Urdu or Persian, a dot may be added, giving ڪ and گ. Most people omit this diacritic.

gə'rib	ਗਰੀਬ	or	ڪارِيب	'poor'	khər'goṣ	ਖਰਗੋਸ਼	or	مَرگوس	'rabbit'
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3.13 Spelling for Vowels and Tones : The following vowels have only one writing :

i	ੀ	a	ਾ	u	ੂ	f	ਫ	u	ੂ
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The following vowels have two or three writings. A "normal" spelling is used when the vowel has mid or low tone, or when the tone is elsewhere in the word. When accompanied by high tone, special spellings are used; these are given below.

e

o

ē

ō

In addition, /o/ with any tone is spelled *ਉ* when final and following a vowel.

ਕਰਾਇਉ karaiu kə'ralo 'get done'

The vowel /ə/ is never written.

The above signs are attached to consonant letters. When the vowel does not follow a consonant, a vowel-bearer is used. The combinations are as follows :

i	ਈ	ਓ	ਊ
e	ਏ	ਐ	ਓ
ə	ਏ	ਐ	ਓ

Mid tone is never any special indication.

Low tone is indicated by a special spelling for the preceding consonant. If that consonant is /n m l r/ (or rarely others) a conjunct consonant with 'h' added to the normal spelling for the consonant is used. If the consonant is /k c t p/ and initial, or if it is /g j d b/ and non-initial, a voiced aspirate 'gh jh dh bh' is used.

ਨੇਰਾ	nherā	nəra	'darkness'
ਭਾਈ	bhāi	pāi	'brother'
ਬੁਝਾਇਆ	bujhāiā	bujāia	'extinguished'

High tone is indicated in most cases by a special spelling for the following consonant or by the addition of *ਹ* 'h'. The following devices are used :

If the accompanying vowel is centralised and the following consonant is /g j d b/, the appropriate voiced aspirate with /əddək/ is used :

ਮੱਝ	majjh	māj	'buffalo'
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If the accompanying vowel is centralised and the following consonant is /n m l r/, the appropriate conjunct with 'h' is used and this is written with /əddək/ :

ਬੰਨ੍ਹ	bannh	bān	'tie'
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If the accompanying vowel is /a i u/ and is followed by a consonant, vowelless *ਹ* 'h' is added :

ਬਾਹਰ	bāhr	bār	'outside'
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If the accompanying vowel is /a i u/ and followed by a vowel, *ਹ* 'h' is written bearing that following vowel.

ਬਾਹੀ	bāhi	bāi	'side'
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If the accompanying vowel is /e o ə ə/, special devices described below are used.

The combinations of high tone and /e o ə ə/ are written as follows. The spellings are given as combined with *ਕ* 'k'.

kē	ਕਿਰ	kō	ਕੁਰ	kə	ਕਹਿ	kə	ਕਹੁ
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All the combinations of vowels and tones are illustrated in the following chart.

A disyllabic word ending in /a/ and having tone on the last syllable may be spelled with an added final *ਘ*. This has no value except to indicate that the tone is final. The nature of the tone must be indicated as above.

The following are examples of all vowels and tones in monosyllables:

ਤਰ	tər	ਪਰ	tər	ਚੜ੍ਹ	čār	ਲੇਣ	leṇ	ਭੈਣ	pəṇ	ਲਹਿਰ	lēr
	'swim'		'put'		'climb'		'take'		'sister'		'wave'
ਕਿਸ	kis	ਫਿਰ	tīr	ਵਿਨ੍ਹ	wīn	ਮਾਰ	mar	ਭਾਰ	pār	ਵਾਹਣ	wāṇ
	'who'		'help'		'pierce'		'kill'		'weight'		'ploughed field'
ਪੁਲ	puḷ	ਏਰ	cūr	ਮੁੱਢ	mūd	ਪੈਣ	pōṇ	ਪਣ	tōṇ	ਲਾਹੁਣ	lōṇ
	'bridge'		'gloomy'		'root'		'wind'		'neck'		'take off'
ਚੀਰ	čir	ਭੀੜ	pīṛ	ਪੀਰਣ	pīṇ	ਚਰ	čor	ਢੋਲ	ḍol	ਢੋਰ	čhór
	'cut'		'crowd'		'grind'		'thief'		'drum'		'boy'
ਫੇਰ	pher	ਭੇੜ	pēṛ	ਤਿਹਰ	tēr	ਰਪ	rup	ਪੂੜ	tūr	ਮੂੜ	mūr
	'again'		'collision'		'third time'		'form'		'dust'		'fool'

4. Emphasis

4.1 Principles : We shall discuss here four devices by which a sentence element is given special prominence. We shall call this special prominence 'emphasis', but with the understanding that its function is not always the same. It may be used to focus attention on the sentence element, to signal contrast, to assist in joining sentences together in sequences, or to perform various other tasks in the discussion. The functions in longer passages than sentences have not as yet been analysed and so will not be distinguished here.

The four devices discussed here are :

1. intonation
2. change of position of a phrase
3. emphatic particles
4. iteration of words

These devices are commonly used in various combinations. Intonation can be used above, but others, in general cannot be used without accompanying intonational emphasis. The details of this interrelation of devices vary widely from combination to combination. The devices may be illustrated as applied to the following basic sentence :

ਮੋਹਨ	ਸ਼ੈਰ	ਗਿਆ	ਸ਼ੈਰ
NP	PP	VP	

'Mohan went to the city'

This can be given emphatic intonation at various points by raising the point of highest pitch to /3/ and perhaps also shifting its positions in the sentence :

ਮੋਹਨ	ਸ਼ੈਰ	ਗਿਆ	ਸ਼ੈਰ	ਮੋਹਨ	ਸ਼ੈਰ	ਗਿਆ	ਸ਼ੈਰ

In the following set, intonation is combined with change of phrase position :

ਮੋਹਨ	ਗਿਆ	ਸ਼ੈਰ	ਮੋਹਨ	ਗਿਆ	ਸ਼ੈਰ	ਮੋਹਨ

In the following, an emphatic particle is used following the phrase with high pitch and giving it further emphasis :

²mōṇ i šēr ¹gīa si. 'Mohan went to the city.' ²mōṇ ³šēr i ¹gīa si. 'Mohan went to the *city*.'

Emphasis by iteration is not possible with this same basic sentence but can be illustrated by the following :

²mōṇ jōldi ¹gīa si. 'Mohan went quickly' ²mōṇ ²jōldi jōldi ¹gīa si. 'Mohan went very quickly.'

Verb reinforcers and certain cantenatives sometimes have functions quite similar to those of emphatic particles. Certain types of two-word compounds, particularly echo constructions also have functions similar to emphasis.

In the following sections, the more important emphatic particles will be discussed. The following occur :

i ~ hi	hā	pā/ā	kāda
te	hē	khā	thōra
tā	na	jū	ga
sāi	ki	wi	

4.2 *Meanings of Particles* : There seems to be a quite general tendency among writers on South Asian languages (1) to give inadequate attention to the emphatic particles, and (2) to attempt to find translation equivalents. Most of the grammars mention few if any of the particles, and most give meanings which are applicable only to limited contexts. One of the better treatments is that of Grahame Bailey (1950, Teach Yourself Hindustani, London, The English Universities Press, p. 124) concerning *hī*, the Hindi equivalent of /i/ or /hi/ he says :

"When its force is emphatic, the emphasis may be laid either on the actual word immediately preceding, or on the fact as a whole. Sometimes the stress is laid on an act suggesting that it was just about to begin, or was just going on, or had just finished. Sometimes it means, 'only', 'merely' or 'at least' or again it may mean 'finally' or 'with difficulty' and lastly there is the use with 'neither ... nor.'"

Such a statement is misleading. *hī* 'means' 'only' in a sentence like मैं दस ही आने दूँगा 'I'll give you only ten annas', but it does so simply by the fact that it marks emphasis in a statement which obviously implies some notion of maximum with or without *hī*. In some other context where the whole discourse would imply a minimum, the 'meaning' of *hī* would be 'at least'. Any such translation, however, is more a function of the context than of the particle itself, and should not be considered as a 'meaning'.

The emphatic particles must be described in terms of their use rather than their meanings. Here, unfortunately, it will be possible only to suggest certain features, mostly structural relations within sentences. The emphatic particles are of great significance in super-sentence syntax. A major function of most of them is to assist in signalling the sequential relationships of sentences. Most of this, however, is not yet susceptible of precise description.

4.3. /i/ ~ /hi/ : /i/ or /hi/ is the most common emphatic particle in Punjabi. The variant /i/ is more frequent in colloquial usage, whereas /hi/ is more frequent in formal literary Punjabi. There seem to be no significant differences in structural relationships.

/i/ follows a phrase with high pitch giving intonational emphasis. It further reinforces that emphasis. Generally speaking, the intonational emphasis is marked at the beginning of the phrase and the /i/ occurs after the end of the phrase. As a consequence of the rule just given, /i/ is never initial. Moreover, /i/ is very seldom final.

³ekta te ¹sāj i ²mānukh nu ¹niscīt bāṇa sākde ne. 'Only unity and cooperation can make man fearless.'

NP E NP AP VP

/i/ follows the noun phrase /ekta te s/ 'unity and cooperation' which bears pitch /3/ at its beginning. This signals that the whole phrase is to be emphasized, as has been indicated by the underlining.

If a noun phrase is to be emphasized with /i/, it must precede the verb phrase. Without /i/ there would be no such restriction, and the noun phrase might follow the verb phrase.

³kurbani hi ²jiwān da ¹pēd e. 'Sacrifice is the secret of life'

NP E NP VP

²jiwān da ¹pēd i e ³kurbani. 'Sacrifice is the very secret of life'

NP E VP NP

In this sentence, emphasis is on /jiwān da pēd/ 'secret of life'. It would not be possible to put emphasis on /kurbani/ 'sacrifice' in this position by the use of /i/.

²mānukh nu ¹niscīt ¹bāṇa sākde ne ³ekta te ¹sāj.

NP AP VP NP

The meaning of the sentence is much the same as that of the above. The shift of position of /ekta te sāj/ and the accompanying high pitch provide emphasis, but it is not possible to add /i/ for any further emphasis because the VP precedes.

²sā koi war khīal kita, ¹ludīāṇe jālōdār i a ¹jaie. 'Several times we thought of coming over to Ludhiana or Jullundur.'

SNP PP ONP VP PP E VP

/ludīāṇe jālōdār/ 'Ludhiana or Jullundur' is a closely knit phrase, and can only be emphasised as a whole. If, however, /jā/ 'or' is inserted, the phrase is less closely knit and it is possible to emphasize either the whole or a part :

... ... ¹ludīāṇe jā jālōdār i... ...

E

This has essentially the same meaning as the sentence above.

... ... ¹ludīāṇe jā jālōdār i... ...

E

'... ... to Ludhiana or even to Jullundur... ...'

/i/ occurs only once in any one sentence. If two or more elements require emphasis, /i/ may be used with one and some other particle with the other. /i/ does not follow interrogatives or auxiliaries. When a verb phrase is emphasized by /i/ the latter follows the main verb, but the emphasis applies to the whole phrase :

³mōṇ ¹rē i ¹gīa. 'The boy was left behind.'

NP V E V

/i/ may occur between iterated nouns for emphasis :
patte i patte 'lots of leaves'

4.4. /wi/ : /wi/ is one of the few emphatics which is fairly safely glossed. It means 'also'. Its structural relations within sentences are very closely similar to those of /i/. It follows a phrase with intonational emphasis. It cannot occur initially, and seldom occurs finally. Only one /wi/ can occur in a sentence. The following are examples :

³ratī ³sutti suttī wi ²ammi ammi bāṇā ¹lāg pāṇdi e.

PP AP E VOC VP

'At night when she is asleep, she begins to cry, 'mother ! mother !'

/sutti/ 'asleep' is a past of /sō/ 'sleep'. The iteration and the high pitch both give emphasis, and the /wi/ following reinforces that. It might be translated 'even when she is asleep', but that seems a bit excessive in English. /ratī/ 'at night' is a locative plural.

'Among them were names of several of his close friends.'

*óna wíc kói usde còhete sòtsòngiā de *na wi *mòjud sən .
PP NP E AP VP

Because of the considerable length of the NP, it seems more natural to read it with the /3/ on /na/ 'name' instead of at the beginning of the whole phrase. /kói/ 'some' seems to modify /sòtsòngiā/ and would normally follow /usde/ 'his'.

When both /i/ and /wi/ occur in the sentence, /i/ accompanies the intonational emphasis, that is /i/ takes precedence over /wi/.

'Now, Munshi's nephew will remain bachelor all his life'.

hūq mupši da pòrla wi sari umər kuara hi rəga .
PP NP E PP NP E VP

4.5. /ju/ : /ju/ is similar in its patterns of use to /i/. It follows immediately after a phrase with emphatic intonation and reinforces the emphasis.

*món ju *sər *gla e . 'Mohan has gone to the city, so why worry?'

Compare :

*món te *sər *gla e . 'Well, Mohan has gone to the city'.
(You were asking about Mohan)

*món i *sər *gla e . 'Yes, Mohan has gone to the city.'

*món te *sər *gla e . 'Well, Mohan has gone to the city.'

Constructions comparable to the last are not possible either with /i/ or /ju/.

*ó ðthe *ðda jāda *rðtða e , *pðd *lage ju *hola .
NP PP VP PP AP E VP

'He usually comes over there, after all his village is close by.'

*pəðdi ju *hoi, *ik pðie te *klwə cəle .
NP E VP PP E PP VP

'After all, it is a train; how can it run on one wheel?'

4.6. /te/ and /tā/ : The emphatic particle /te/ must be distinguished from the connective /te/ 'and', from the post position /te/ 'on'.

In non-initial position in a sentence, /te/ and /tā/ are in free variation. With speakers of Majhi, /te/ is more common and with speakers of Doabi and Malwai, /tā/ is more common.

/te/ either precedes or follows the phrase with higher intonation, but in either case reinforces the emphasis marked by intonation :

*món te *gla si *sər . 'Mohan went to the city.'
NP E VP PP

*món te *gla si *sər . 'Mohan went to the city.'
NP E VP PP

*lokā di *j/b te nši na *phəri jādi .
NP E VP

After all, you cannot hold the people's tongue'.

The following would be equivalent :

lokā di jfb tā nši na *phəri jādi.

*cɪri te *bámni *hūdi e .
NP E NP VP

'The sparrow is a Brahman, isn't she?'

rɪzək tā rəb ne rəj ke ditta hola e .
NP E NP VP

'God has given plenty of things.'

/rəj ke/ 'filling' is as VP, and though not directly connected to /rɪzək/ 'things', is best translated as 'plenty'.

When two sentence elements are to be emphasized, /i/ is commonly used for the one with major emphasis, and /te/ for the one with minor emphasis.

*istō əgge tā gəðdi ne *jana hi *nši si .
PP E NP VP E

'The train was not to go any further.'

Since there can only be one /3/ in a sentence, this is on the phrase accompanied by /i/. /tā/ accompanies a phrase with /2/, and is thus clearly subordinate to /i/.

*tiwiā di te *sūnda i koi¹ nši .
AP E V E

'Nobody pays any attention to women.'

*pɔj sət tā *mə wi *wekhe si .

'Even I saw half a dozen.'

/pɔj sət/ 'five seven' express an approximate number. /te/ and /wi/ both emphasize /mə/, /wi/ following the same patterns as /i/. /te/ and /i/ can combine to emphasize a single phrase. In this case /te/ immediately follows /i/.

*bəs *ji, *tɔg hi te a *gta .
NP E E

'Yes sir, he was really annoyed.'

/tā/, but not /te/ can occur initially :

*tā *pɔi rəzərur mūðe *nu pðrə lao .
E Voc PP NP VP

Then (if that is the case), brother, do send your son to study'.

Initial /tā/ may be immediately followed by /te/. The combination of /tā/ /te/ functions as one unit meaning something like 'so then'.

tā te on nšɪ saðe na| japa .
E E NP Neg PP

'So he won't go with us?'

4.7. /sɔi/ and /pə|a/ : /sɔi/ and /pə|a/ generally emphasize the verb phrase and semantically indicate a sort of ultimatum. When sentence final, they are always followed by / | / . They most frequently occur following /te/ or /tā/.

*ó *awc te *sɔi 'He dare not come.'
NP VP E E

*ó ata i sɔi 'So what if he came?'
NP VP E E

*ó mɛrc na| *awc te *sɔi *mə ónu *wəkháurga .
NP PP VP E E

'Let him come with me, I will show him.'

NP ³jawe te ³sí ²pàla 'He dare not go.'

VP E E

²ms te pàla ³akhia i ¹si,, ²ónu snái si ¹jaṇa cáida .

NP E E VP E

'Even if I did happen to say this, he shouldn't have gone.'

pàla can occur in initial position :

²pàla je ²tera ¹koi nái, ²tū jama ³kíde lai ¹karda ṭ .

E Crd PP NP Neg NP VP PP VP

'Well, if you don't have any one of your own, why do you pile up all this money ?'

4.8. /khā/ : /khā/ is colloquial and is rarely used in the written language. It functions very much like /sái/ and /pàla/. But whereas /sái/ and /pàla/ can occur in the same sentence, /sái/ and /khā/ cannot, /khā/ can only precede /pàla/. The combination of /khā/ and /pàla/ is slightly more emphatic than either alone.

²tū ³jawī ²khā 'You dare not go'

NP VP E

²tū ³jawī khā ²pàla 'You dare not go.'

4.9. /hā/ : /hā/ occurs only at the beginning of a sentence and is followed by /,/. It can often be translated 'of course,' 'however'.

²hā², ²sama pa ke ³dóā da rəṅṅ ¹ikko ho jāda e .

E SVP NP NP AP VP

'Of course, in due course both have the same colour.'

²hā², ²sári de ³phul her warī ¹wəkhre hūde .

E NP PP AP VP

'However, the sari had a different print every time.'

4.10. /hē/ : The emphatic particle /hē/ is used both in written and spoken Panjabi. It must not be confused with the auxiliary /hē/ which is used only in literary language and only at the ends of clauses; /e/ is used in its place in all colloquial and much written Panjabi.

The emphatic /hē/ can occur anywhere in the sentence, but cannot interrupt phrase units. It frequently accompanies /te/. At the beginning of a sentence /hē/ precedes /te/; elsewhere /te/ precedes /hē/.

²ó ³jāda te ³hē 'Are you sure he is going ?

NP VP E E

¹karda te ³ó ²hē, ²pər ³bəṇḍa kúj ⁴nái .

VP E NP E

'Even though he tries hard, he doesn't succeed.'

¹hē te si ²kaṇa, ²pər ³əbərā ¹lek .

'Even though he was a one-eyed man, he was very intelligent.'

4.11. /thóra/ : The emphatic particle /thóra/ follows a noun phrase with high pitch. It gives a general negative emphasis to the sentence.

³ms thóra ¹akhia si . 'I didn't say, did I ?'

NP E VP

It is sometimes inflected for gender and number, but this is optional.

³ó thóra ¹gəc sən . 'They didn't go, did they ?'

NP E VP

³ó thóra gəc sən . 'They did not go.'

It may also give some specific emphasis on the noun phrase.

³əsī thóra ³khāḍde sā ¹óthe . 'We weren't playing there.'

NP E VP PP

4.12. /káda/ : The emphatic particle /káda/ occurs only in coordinate sentences. It always precedes a verb phrase and is inflected for gender and number to agree with the verb.

³admi káda ¹si, ³de ¹si . 'He wasn't a man, he was a giant.'

NP E VP NP VP

³həṭṭi kádi ¹si, ³khāṇ ¹si . 'That wasn't just a shop, that was a mine.'

NP E VP NP VP

³ms ³gəl kádi ¹kər bəiṭha, ³ó mere ³gəl i ¹ps gla .

NP NP E VP NP NP E VP

'I just happened to say this and he was after me like anything.'

4.13. /ki/ : Emphatic /ki/ always occurs finally, after the verb phrase. It frequently means something like 'after all', 'that's all'.

³əsī ³derṣən i kərne ne ki 'We just want to pay a visit, after all.'

NP NP E VP E

²tusī ³jaṇa i a ²ki 'All you want to do is to go.'

NP VP E E

³óna ³ona i a ²ki 'After all, they'll come.'

NP VP E E

³óne ³kífa si ²ki 'He did say so, didn't he ?'

NP VP E

4.14. /ga/ : The emphatic particle /ga/ is used in colloquial, where it is common in very informal speech, but rare or absent in formal. It occurs after the emphatic particle /hē/ or after auxiliaries. It is inflected to show concord for number and gender.

³óthe óna da koi phoj da apṇa ³nái hē ga ¹si ²ḍəṅgər ¹ḍr . 'There the army did not have its own cattle'.

PP sNP Neg E E Aux sNP

The two parts of the sentences marked sNP are actually one discontinuous phrase.

³āde¹, ³hune i si gi ¹éthe . 'They said, she was here just now.'

V PP E Aux. E PP

4.15. /na/ : /na/ is one of three negatives, /nái/, /ná/ and /na/. /ná/ is a feminine singular noun and is used in such contexts as the following :

³óne ³ná ¹kiti 'He said no.'

NP NP VP

³óne ²ná ¹kiti 'He said no.'

/ná/ is not strictly an emphatic, but there is usually some sort of emphasis marker in sentences in which /ná/ occurs.

/nái/ is the usual negative in most contexts. It is used independently or loosely connected to a sentence to mean 'no'.

³nái, ³món ³nái gla . 'No, Mohan didn't go'.

NP VP

Within sentences it usually occurs within the verb phrase. The normal order of such negative verb phrases differs from that of affirmative. However, it may be moved to some other position for emphasis :

smē ni dūd pīṇa, mē tā roṇi khapi ē.
sNP Neg oNP VP sNP E oNP VP

This sentence is in Malwai dialect, in Majhi it would be :-

mē nāi dūd pīṇa, mē tē roṇi khapi ē.

/nāi/ is not used with the imperative or hortative forms of the verb. Instead, /na/ is the usual negative :

ṭonu kha pi ke tē lukṇ nu mūrke thā na ṭōbbe.
NP VP C PP PP NP VP

'I won't drink milk, I want to eat bread.'

'After eating and drinking everything, she could not find a place to hide.'

/na/ is used as an emphatic particle. In this use it comes at the end of the sentence with /||/, or following certain other emphatics. It can often be translated by an English echo question :

ṭō ṭla si na || 'He went, didn't he ?'
ṭō nāi si ṭla na || 'He did not go, did he ?'

je mē stere i wāṭ kṇṇ chṇṇda, tē scṇṇga si na. ||
C NP NP VP C AP VP E

'If I had set you right, it would have been much better, wouldn't it ?' (Lit. : 'If I had pressed out your wrinkles')

'Bebe is good for nothing except talking, isn't she ?'

bās, bebe ṭollā i kṇṇ jogi e na ||
NP AP VP E

'Are you talking about this shopkeeper ?'

es ṭṭji walc di ṭol kṇṇṇi ē na ||
NP VP E

/na/ can occur with various other emphatic particles at the end of sentences, but commonly only with /hē/ elsewhere :

nāi tē na sṇi || 'If no, let it be no. (what do I care ?)'

hē na bṇṇa sṇṇa || 'Isn't he handsome ?'
E E AP

/na/ is also used as a connective. In the form /na..... na...../ it means 'neither.....nor'. This may join clauses or certain phrase units.

na i ṭ kṇṇ ala, na on koi kṇṇ i kṇṇa.
c E NP NP VP C NP NP VP

'He neither came home, nor did he do anything.'

puri na ṭhe pṇi, na ṭhe pṇi e.
NP C PP VP C PP VP

'Success neither has come here nor will come there.'

A single /na/ is used between identical verb forms to mean 'or not.' The resulting construction is nominal.

mera kṇa na kṇa kṇṇ bṇṇṇ.
NP AP

'Whether I say so or not, doesn't make any difference.'
(Lit. : My saying or no saying is equivalent to one.)

4.16. Iteration : Iteration is a common device for emphasis.

Nouns :

pṇṇ pṇṇ wlc sṇṇkar de wṇṇṇṇ ṭussa si
PP PP AP VP

'In every village there was anger against the government.'

Adjectives :

ṭhe mera ji kṇṇda si, mē cṇṇga cṇṇga dissā.
PP NP VP NP AP VP

'At that place I wanted to appear very nice.'

Adverbs :

bṇṇ sṇṇ wi kṇṇde kṇṇde ṇa mṇṇṇṇ naṇ rṇṇ da jṇṇṇ kṇṇda si.
NP PP PP NP VP

'Every once in a while Bijie Singh would make an effort to be with these industrious people.'

Verbs :

sṇṇṇ sṇṇṇ us di bṇṇṇi ṇa kṇṇṇ de dṇṇṇṇṇ wṇṇ jṇṇṇ.
VP NP PP NP VP

'In this reflective mood, his thoughts would turn toward those kikkar trees.' (Lit. : Thinking, thinking his thoughts.....')

mṇṇ kṇṇṇ kṇṇṇ tṇ tṇṇ wṇṇi rṇṇi kṇṇṇa wṇṇṇ sṇṇṇ nu de dṇṇṇ.
PP NP NP NP VP

'In spite of my objections, she gave your bread to the sadhu from Kutia' (Lit. : From my speaking, speaking, she.....')

5. Coordination and Sentence Sequencing

5.1. Coordination and Balance : Many Punjabi sentences are composed of two ... or occasionally more..... clauses in a coordinate construction. These are typically joined by certain coordinating elements, connectives, pronouns, or adverbs. Often, these are in pairs, one introducing each clause. The two clauses are typically connected by /, /. Here we will list and exemplify a number of these coordinating patterns.

There are also strong tendencies toward structural parallelism in the two clauses in coordinate sentences. This is to be sure a tendency rather than an absolute requirement, but it is sufficiently strong to be of considerable importance. Many of the examples below will be spaced out to show this parallelism. A few general features are worth note at this point. Often the clauses have the same elements in the same order. In other instances, one clause is an expansion of the other.....it has the same elements in the same order but with one additional element. There is a strong tendency to balance in verbal phrases. That is, both phrases commonly have the same number of elements, sometimes the same internal structure.

Finally, there is a strong tendency to omit from subsequent clauses elements which if included would be exactly identical. This omission of elements is an important signal of sequential relationships between clauses. A simple example of such omission is the following:

je 6 ja səkda si, tã tũ wi. 'If he could go, you could go too.'

We may consider that the second clause contains by implication /ja səkda si/. This omission, the pair of coordinate markers /je... ..tã/ 'If ... then ...' and the emphatic /wi/ are all important structural markers in such a sentence.

The following example shows parallelism in structure, two coordinate pairs being further connected :

tus7 ede i juan o, jedã tuãda wišwaš, te ede i bũdãde, jedã tuãda šəŋka.
NP PP AP VP NP [VP] c NP PP AP [VP] NP NP [VP]

'You are young to the extent you have confidence, and old to the extent you have doubts.'

The square brackets [] indicate sentence elements which are omitted. For example, the second clause must be considered as parallel to the following independent clauseform : /edã tuãda wišwaš e /'you have this much confidence.'

jere din 6 cəprasi di tərimeɪt həspətəl wic rəi, us nu bakiã wərgi khurak mĩldi rəi,
PP NP NP PP PP VP NP PP NP NP VP

bakiã waŋ 6diã cadrã bədəldiã rəiã, bakiã waŋ 6de bæcce naɪ laɪ hũde rəe.
PP NP VP PP PP NP VP

'All those days when the wife of that peon was in the hospital, she was given food like the others, her bed-sheets were changed like the others, and her child was loved like the others.'

The second, third, and fourth clauses show very close parallelism in structure. The second has one phrase /us nu/ 'to her' which is without parallels and the fourth has /6de bæcce naɪ/ 'with her child'. However, there is another kind of parallelism which cuts across the three... ..that between /us nu/, /6diã/, and /6de/... .. which further ties the clauses together.

jedõ sekhõ ne cəŋwiã pəjabi kəhəniã da səŋgrə chapra kita, tã mɛ pəjabi wic pəli kəhəni 'meri nani' likhi.
Crd NP NP VP VP Crd NP PP VP

When Sekhon decided to publish a selection of Punjabi short stories, I wrote my first story in Punjabi, 'My Grand mother'.

In proverbs and similar very idiomatic expressions, there may be dropping of parallel elements from both clauses :

jai ma , ujea puttər.
PP NP [VP] PP NP [VP]

5.2. Connectives : There are four simple connectives which join clauses :

/te/ 'and'

khó le pəp da bəɟua, te kəɟ le wiccõ səwa rupia.
VP ONP VP PP ONP

'Snatch away sister's purse and take out a rupee and a quarter.'

/jã/ 'or'

taj šaed us loi ucca si, jã us de pəthərã wic us loi huɟa nɛi si.
sNP PP PP AP VP PP PP NP VP

'Perhaps the Taj was too high for him, or its stones could not give him a swing.' (Concerning a pigeon)

/pər/ 'but'

6 sɛm ɡəi, pər mere koɪ a ɡəi. 'She was frightened, but she came to me;

/ki/ 'that'

məinu kise ne akhɪa si, ki pajame kəmizã meliã ne.
iNP sNP mVP C sNP AP m VP

'Did anyone tell me that pajama and shirts were dirty' ?

é khɪal kərke bəra dukh hoɪa, ki meri cūri kuɾi wi ese nərɪ di wasi si.
s VP NP NP VP C NP NP NP VP

'I was much disturbed at the thought that my outcast girl was also a dweller in this hellish place'.

/jã/ occasionally introduces both clauses :

jã 6 éthe rəega, jã bār jəega
C NP PP VP C [NP] PP VP

'Either he will stay here or go out.'

/na/ as a connective joining clauses is most usually used before both clauses :

na tã on éthe koi kəm i kita na i 6 šər ɡɪa.
C E NP PP NP VP C E NP PP VP

'Neither did he do anything useful here, nor did he go to the city.'

mɛ na cəkor wekhɪa si, na cəkori.
NP C NP VP [NP] C NP [VP]

'Neither had I seen Chakor, nor Chakor.'

/na/ is used as a connective introducing a second clause when the first clause is negative with /nái/. Combination /nái ... tã na... / means something like 'If not, ... then let it be not ...'.

'Well, if you do not agree, who cares?'

cəŋga nái mənna, tã na mən.
AP VP C C VP

/je... .. tã/

/je/ 'If' is frequently used to introduce one clause, the other being introduced by /te/ or /tã/ 'then'.

'If you want to hire a tonga, then you should first ask the fare.'

je tange te cəŋna howe, te kərała pəilō puchida.
Crd PP VP Crd NP PP NP

Note that /te/ in the first clause is a proposition 'on'.

'If a man wills, he can make this whole world a spiritual dwelling.'

pər je mənukh cəc, tã sari dunia nu ruhani bəna səkda e.
C Crd NP VP Crd NP NP VP

pəla je pəsu dūd dēda howe, jã hə! wəda howe tã tã gəl hoi.
Crd NP NP VP C NP VP Crd E NP VP

'Of course, if the cattle give milk or are useful for ploughing, then it is a different matter.'

/tã/ 'then' is also occasionally used after other coordinates :

huŋ jəd jiwen khətam ho rfa si, tã pərem waŋ dəya kər nu ɛ hor wi əmolək japəŋ ləgga.

'Now when life was coming to an end, it seemed even dearer to Daya Kaur.'

5.3 *Correlatives* : Some of the most frequent types of coordinate constructions involve the use of two co-relatives from the same set :

eða	oða	jeða	kɪdɔda	—	—	jəd	kəd
'this much'	'that much'	'as much'	'how much'?			'when'	'when?'
ena	ona	jɪnna	kɪnna	edō	odō	jədō	kədō
'this much'	'that much'	'as much'	'how much'?	'from now'	'since then'	'when'	'when?'

jɪthe sūdarta pap nal jori jãdi e óthe na zĩdgi, na rəb te na məzəb de, ərth səmje jãde e.
NP PP VP NP VP

'Where beauty is associated with evil, life and God and religion have no significance.'

jɪnna wəd l/khange. one wəd pese mɪlɔŋge.

'The more we write, the more money we get.'

The j-word is most often initial in its clause, but occasionally it may be found in some other position :
məuju majre da jo lal kəgra si, ó ĩdər pərəsth di lal əŋgi si.

'What was 'red skirt' in Mauju Majra, was 'red jacket' in Inder Parasth.'

Two of the sets are incomplete. /ɛ ó/ are used in place of the missing numbers of the set /jɛra kəra/ and /edō odō/ to complete the set /jəd kəd/ :
jɛra nɪrpə nái ó ədol nái.

'He who is not fearless, is not stable.'

When the co-relatives are inflected, as are the pronominal and adjectival ones, it is not necessary that the pair be in the same form. The following shows /jo ... ó/ in two different cases :

jɪs yuniwərsɪti wɪc me pəɹda sã, óde wɪc terã ku hĩdostani mũde pəɹde sən.

'In the University where I was studying, there were about thirteen other Indian students'

Much less frequently the j-word introduces the second clause, and the o-word the first :

admi ona i cəŋga e, jɪnna ó mɪlɔha howe.

'The more loving a man is, the better.'

Also less frequent is the use of a j-word and an e-word. In this combination, the j-word will usually occur in the second clause.

pər lō japda jɪwɛ do sədiã ho gəiã ne.

'But it looks as if two centuries have passed.'

/lō/ 'thus' is a dialectal variant of /ɪwɛ/, and is thus in the same set with /jɪwɛ/.

In a few of the correlative sets there is a special member which is used only as an introducer of a second clause in a coordinate construction. These form the following pairs :

/jo ... so... .. /, /jɪwɛ... .. tɪwɛ/, /jəd ... təd/, and /jədō ... tədō/.

jo phəɹta gla, so cor. 'He who is caught is a thief.'

duje ɪəbdã wɪc

jəd tik dōã da ju! kaem hɛ, təd tik dōã di wa wəl koi nái tək səkda.
SNP cNP VP s NP VP

Notice that the sentence is arranged to emphasize the parallelism of /dōã da/ and /dōã di/ 'of the two of them', even though these are embedded in structures that are not at all parallel.

Coordinates can be repeated for emphasis :

jīwē jīwē lərai wāddi gai, tīwē tīwē lokā de dīl udas hūde gae.

'As the war lingered on, the people's hearts became sad.'

Occasionally the o-word of a coordinate pair is omitted. In most such cases it could very readily be supplied without making any major alteration in the sentence.

jəðō mənukh dīl wīc jəzbe tərke,

sōj pərkəp wāji əkh khūlli, bərəmāḍ di kala pəlt gai.

'When man's heart began to beat with emotion and his beauty-conscious eye was opened, then the nature of the universe was changed.'

To make this sentence complete, /te/ 'and' should be added to introduce the second clause and /odō/ or /tədō/ to introduce the third. The omission of the second member of the co-relative pair is a stylistic device more frequent in poetry than prose.

5.4. *Other patterns of coordination* : Coordinate clauses are frequently marked by other pairs of associated and usually contrasting words. The following are merely three examples of many possibilities :

/ikduja...../ 'one.....second', /pāila/ 'first' is not used with /duja/.

ik te ó təkra si, duja gusse khor. 'He was strong to begin with, and on top of that he was full of anger.'

/pāilā ...pher/ 'first.....then.....'

pāilā ó mere koī ala, pher tere koī pher óde koī. First he came to me, then to you and afterward to him'

/pāilō.....picchō.../ 'first.....afterwards...'

meri dīlcāpi te es gəl naī e, kī os jənāni ne pāilō kī socia, te picchō kī.

'I am interested in, what that woman thought in the beginning and what she thought later on.'

Note that the last clause, being largely identical with the preceding, has most of the elements omitted. The full form would be/os jənāni ne picchō kī socia/. Sentence /jāi ma, ujāa puttər/ exemplifies another pair of words used to mark coordination /jāiujāa/.

/pāwē sardiā hōn pāwē garmiā/ 'Whether it is winter or summer'

This sentence includes a coordinate construction with /pāwēpāwē/ 'Ifif'

6. Styles :

There is a great stylistic variation in Panjabi. This finds expression in particularly vocabulary selection and in syntax. While detailed treatment of style is outside the scope of this paper, certain aspects of the variation in syntax cannot be overlooked. Only one dimension of variation will be discussed here. The two poles can be labeled literary and colloquial. The first is typical of written essays and the more formal parts of short stories and novels. The latter is typical of informal spoken conversation and oral telling of tales. Conversation in plays and some novels approximates to the colloquial indeed in a few instances exaggerates colloquial usage. Formal public speaking often approximates closely to literary Panjabi. The two types, therefore form the two ends of a complex continuum of variation. Much of the material in the language can be profitably considered as a mixture of the two styles lying at some point along the continuum. Some features of the syntactic differences between the two styles are essential background for understanding sentence sequencing.

6.1. *Word Order* : The order of words within phrases is very largely fixed in all types of Panjabi except poetic language. With very few exceptions, modifiers precede the heads. When there are two or more modifiers the order is generally fixed. When, however, a noun has complex modifier, particularly if there are two such, it is common for such a modifier to be totally removed from the phrase and to be treated as a semi-independent element. The following is a relatively simple case :

accha, bəkló de wīc ik chōni hūdi si, bəri wəḍḍi.

'Well, there used to be a very big cantonment in Bakloh.'

In a more literary style this sentence would be :

bəkló de wīc ik bəri wəḍḍi chōni hūdi si.
PP NP VP

Separating the AP from the NP in this way serves to put emphasis on it. If /bəri wəḍḍi/ is not separated from the NP, its position within the NP is fixed. /ik bəri wəḍḍi chōni/ 'a very big cantonment' is possible, /bəri wəḍḍi ik chōni/ is not possible as a single phrase.

Within verbal phrases there is also very largely fixed order. The only exception is in the position of the negator and auxiliary in negative sentences. These normally precede the verbs in the phrase, but exceptionally may come between two of them :

ó nái ja səkda. 'He cannot go.'

ó ja nái səkda. 'He cannot go.'

If certain emphatics occur in the verbal phrase, the order is different, but the change is required :

ó ja səkda i nái. 'He certainly cannot go.'

6.2. *Phrase Order* : In contrast to this very strict ordering of words within phrases, the order of phrases in clauses is very free. It is, however, much freer in colloquial Panjabi than in literary. In the latter there is sufficient uniformity to establish certain orders as normal. Other orders can then be considered as departures from these norms. In colloquial the order is so free that no norms can be established from colloquial materials alone. It is of course possible to consider the literary norms as applicable to all forms, but it is not certain that it is profitable to do so.

The following can be considered as normal literary clause patterns :

sNP+Loc+mVP

móṇ šēr gia. 'Mohan went to the city.'

sNP+iNP+oNP+mVP

sNP+iNP+mVP

móṇ ne sóṇ nu wekhia. 'Mohan saw Sohan.'

sNP+cNP+mVP

móṁ cəṅga admi e.

'Mohan is a good man.'

móṁ ne sóṁ nu piāli ditti. 'Mohan gave Sohan a cup.'

Beyond these, however, very little can be said about normal order of clause elements even for literary Panjabi. Most locative, temporal, manner and other postpositional phrases have no clearly recognizable normal position. The mVP is normally final in the clause, but these and the various types of subordinate verbal phrases can occur anywhere before it.

It should be emphasized that the statements just made about order are statements about norms. Departures are fairly frequent, even in the most formal literary language. Sentences with departures from the norms of order are by no means exceptional. In much formal Panjabi writing they are very frequent. In works generally considered representative of good literary style strict adherence to the norms is exceptional.

The following sentence is in normal order. It will serve as one example to indicate the possibilities :

- a) sara karkhana i hōme nal cəl r/a e.
sNP PP mVP

'The whole establishment is based on pride.'

Having three sentence elements, six permutations are possible. All are acceptable sentence orders. Some comments, however, are in order. The place of major emphasis in a sentence is usually initial. The second place of emphasis is after /,/ at the end of the sentence. Various arrangements will provide various combinations of emphases. Since the sNP has an attached /i/ there is always some sort of emphasis on this element. The rearrangements merely provide additional emphasis or revalue the emphasis on certain elements.

In arrangement b) there is secondary emphasis on the PP.

- b) sara karkhana i cəl r/a e, hōme nal.
sNP mVP PP
- c) hōme nal cəl r/a e, sara i karkhana.
PP mVP sNP

Arrangement c) also has emphasis on both the sNP and the PP. However, c) gives some what greater emphasis to the PP than does b). How much, will depend on the stress patterns. If /hōme/ has /3/, this will be maximal.

- d) hōme nal sara karkhana i cəl r/a e.
PP sNP mVP

Arrangement d) also puts considerable emphasis on the PP, and perhaps somewhat less on the sNP than does c).

- e) cəl r/a e hōme nal, sara i karkhana.
mVP PP sNP

Arrangement e) puts the emphasis on the mVP and the sNP. The balance of emphasis depends on the pitch distribution as in c). Note the order in sNP . . . this change is required : /i/ cannot stand in sentence final position; it, therefore, stands before the last word in the phrase to be emphasized when the phrase is final. Otherwise it usually stands at the end of the phrase.

- f) cəl r/a e sara i karkhana, hōme nal.
mVP sNP PP

Arrangement f) gives a certain emphasis to all three elements, but again just how this would work out in detail depends on the pitch patterns. Any intonation which tends to equalize the emphasis on the three elements would be most unusual.

In the above examples /,/ has been written in some. In general /,/ is not to be expected in a) or d) the ones with mVP final and in its usual position and is quite usual in all the others ones where the final element is out of normal position. This is one of the considerations that leads to recognizing a) as the norm. In most, /,/ is only possible before the third element. However, in g) it would be possible after the third element :

- g) cəl r/a e, sara karkhana i hōme nal.
mVP sNP PP

This would increase the emphasis on the mVP. In general emphasis is increased in shorter intonation spans.

A second sentence will illustrate some further features :

- a) na|e pāi atma s/ṅg sṛtā de meli sən.
C sNP cNP VP

Twenty-four permutations of the four elements are possible. Most of them are acceptable sentences. It is not feasible to list them all and comment individually. Those arrangements with the VP /sən/ initial are considerably less likely than most of the others. /na|e/ is most likely to be in initial position; for it to follow the first phrase is almost as probable; but the probability declines considerably if /na|e/ is put still later in the sentence. It is not possible for /na|e/ to occur in the second intonation span. That is, it must precede /,/ if this occurs. The combination of these preferences will make some of the twenty-four permutations highly improbable, and a few impossible. Others, however, will be highly likely. In this respect this sentence is distinctly different from the previous sentence in which none of the permutations can be said to be highly improbable, though, of course, even there they are not all equally likely.

There is an additional complication in the sentence /na|e pāi / / sṛtā de/ 'of the Sadhus' is an AP contained in the cNP /sṛtā de meli/ 'friend of the Sadhus'. Such APs are often detached from their phrase. This gives rise to a number of additional arrangements. But again a few are probably impossible, and a number are highly unlikely. The following are but a small sample of the acceptable orders :

- b) na|e sṛtā de meli sən, pāi atma s/ṅg.
C cNP mVP sNP

In arrangement b), /3/ can be put on /sṛtā/ to give emphasis to this element. Secondary emphasis would be on sNP.

- c) meli sən na|e sṛtā de, pāi atma s/ṅg.
cNP mVP C AP sNP

In arrangement c), emphasis would be on /meli/ which would probably have /3/.

- d) pāi atma s/ṅg meli sən na|e, sṛtā de.
sNP cNP mVP C AP

In arrangement d), the sNP is emphasized, with secondary emphasis on /sə́tā́ de/ . /náe/ is here about as far from initial position as it can be.

e) náe meli sən pāi atma sʈŋg, sə́tā́ de.
c cNP mVP sNP AP

In e) if /3/ is on /meli/ the major emphasis would be there, with secondary emphasis on /sə́tā́ de/. Some such device would be the normal way of putting emphasis both on 'friend' and 'of sadhus'.

6.3 *Phrase Order and Sequencing* : To say that a given sentence can occur in large number of different permutations can be misleading. In isolation many of the possible arrangements listed and discussed in the last section would sound (or look) very peculiar indeed. Many of the orders are permissible only in certain contexts. Conversely, for any given context, only a small number of the 'possible' orders are actually permitted. To make an accurate judgement of the acceptability of a sentence arrangement it is necessary to contextualize it. In the section marked "Phrase Order" we have considered a sentence as acceptable if it seems possible to construct a context into which it would fit acceptably. In some instances it would not be easy to find such a context.

There is thus a strong interdependence between sentence arrangement and context. Looking at this from the other side, the sentence order is often a signal of structural relationships between successive sentences. Only a few hints at the operation of this system can be given. To give more would require a tremendous amount of careful investigation of a sort that this present study only prepares the way for.

As an example to illustrate this, consider the following sentence :

kəsur sara he, lal kəgre da. 'The whole guilt is the red skirt's'.
sNP AP mVP cAP

The normal order would be the following :

sara kəsur lal kəgre da he.
sNP cAP mVP

A modifier of /kəsur/ 'guilt, trouble' has been detached and moved to pre-verbal position as a semi-independent element. The cAP has been put in post-verbal position. This puts emphasis on /kəsur/ and on /lal kəgre da/ 'of the red skirt'. The following are the two sentences immediately preceding this sentence which ends the paragraph :

apā́ di khúlli te pəkki rae he, kɪ bəɾij bala be kəsur he
sNP mVP C sNP cAP mVP
phɛji əbsər bekəsur he.
s NP c AP m VP

'It is my very firm opinion that Brij Bala is guiltless. The army officer is guiltless.'

The 'emphasis' on /kəsur/ is really only a device to tie this sentence in closely with the previous two sentences. These in turn are tied together by the close parallelism of the second with the last clause, of the first. Indeed, it would be quite possible to consider that the two sentences are basically identical, but that

/apā́ di khúlli te pəkki rae he kɪ/ has been omitted from the second. If /sara/ or /lal kəgre da/ were initial in the previous sentence, it would weaken this connection. Moreover, the placing of /lal kəgre da/ at the very end of the paragraph with emphasis consequent on occupying a single short intonation contour after / , / gives 'of the red skirt' some prominence. It is infact the climax of the paragraph.

The commonest departure from normal order is the transposition of one phrase to post-verbal position. This can be almost any sentence element. The following examples will show some of the possibilities :

The sNP is moved to post-verbal position :

nɪt edā́ i kuttā́ gəwəɳa hū́da en. 'Everyday food is spoiled like this' (Lit.: 'is spoiled to the dogs')
PP PP PP VP sNP

The oNP is moved to post-verbal position :

jɪs de kɪse ne nā́i gawḗ sən guɳ te nā́i kiti si kirti.
AP sNP mVP oNP mVP oNP

'Neither did anyone sing song for him nor was he praised'

The clauses here are quite parallel, the sNP /kise ne/ 'anyone' and the detached modifier of the oNP, /jɪs de/ 'for him' can be considered as implied in the second clause by omission. The use of /jɪs/ is part of the apparatus joining this sentence to its context.

A PP is moved to post-verbal position :

pā́ɳa wə́rtɪa, te hə́ɽuəri lal mə́r giɑ, hadse wɪc.

'God so willed that Harduari Lal died in the accident.'

A cNP is moved to post-verbal position :

meri duji kə́ɳi urdu di si, wə́ɽā́ mə́ɽər.

'My second story, 'Wairan Mander', was in Urdu'

6.4. *Pronoun Omission* : In isolated sentences, pronouns are often substituted for noun phrases. In sequence of sentences, the pronouns are generally omitted if the subjects of successive sentences are alike. Under many circumstances, therefore, the use of a pronoun is a signal of change of subject. The following paragraph will illustrate the omission of /ə/. This has been supplied in [] wherever some expressed subject would be required in an isolated sentence.

səwəre əmɾət wéɛ əje mú cəkʰɾa hū́da, kɪ ə uʈdi, pāwḗ sə́ɽdiā́ hōɳ pāwḗ gə́ɾmiā́.

'Early in the morning, when one could hardly see anything, she would get up, whether it was summer or winter'.

/ə/ 'She' is expressed in this sentence, the opening one [in a sequence of similar subject. Note the nice parallelism in the /pāwḗ sə́ɽdiā́ hōɳ pāwḗ gə́ɾmiā́ [hōɳ]/ 'If it is cold weather, if it is hot weather' with the deletion of the second [hōɳ].

nā́ tò ke [ə] pəʈh wi kə́ɽdi jā́di te [ə] dū́d dā́i, cū́lle cə́ŋke da kəm wi nə́ɟi/hdi jā́di
sVP oNP mVP C sNP oNP mVP

'After taking a bath, she would recite the sacred hymns, and she would take care of the milk and other things in the kitchen.'

/nā tō ke/ 'after taking a bath' contains two parallel verbs /nā/ 'bath' and /tō/ 'wash' /dūd dōi/ 'milk and curds,' and /cūlle cōke/ 'stove and hearth' are two two-word compounds both used to mean 'kitchen things'.

sufiā wic, pōsarā wic, wēriā wic [ō] cāru bōkār dēdi, [te] nīk suk nu [ō] cōwā pase sām̄bdi sālīdi.
PP PP PP sNP oNP mVP C iNP sNP PP mVP mVP

'She would sweep (lit.: give the broom to) the rooms, the enterways, the courtyards, and she would put every little thing in order.'

/cāru bōkār/ is a compound of two words both meaning 'broom'. /nīk/ means 'small things'; /suk/ is an echo. /cōwā pase/ 'four sides', /cōwā/ is a dialectical form /cāre/ 'all four'. /sām̄bdi/ 'put in order' and /sālīdi/ 'put in order' are two nearly synonymous verbal phrases in opposition. This passage is characterized stylistically among other things by the heavy use of repetitive compounds and of synonymous oppositives.

pher usde nīkke nīkke pān pān uḥ bēde, [te] ōna nu [ō] sōwardi sīkardi.
PP sNP mVP E iNP sNP mVP mVP

'Then her younger brothers and sisters would get up, and she would dress them properly.'

/nīkke nīkke/, iteration of an adjective 'small'. /pān pān/ 'sisters and brothers', a two-word compound /uḥ bēde/ 'finally get up'. /sōwardi sīkardi/ a parallel construction to /sām̄bdi sālīdi/, both mean to 'fix up'.

pher [ō] roḥi ḥukkār de ār lāg jādī.
PP sNP oNP mVP

'Then she gets busy with cooking the meals.'

/roḥi ḥukkār/ 'food', another two-word compound, literally both mean 'bread.'

dupērī [ō] cōrkha lē bēdi, te [ō] kāsida chō rākhdi.
PP sNP oNP mVP C sNP oNP mVP

'At noon she would sit beside the spinning wheel and do some embroidery.'

pīchle pēr [ō] mal ḥōḡrā de pāḥhe dātthe da phīkār kardi.
PP sNP oNP m VP

'In the afternoon she would take care of the fodder for the cattle.'

/mal ḥōḡrā/ 'cattle', a pair of near synonyms. /pāḥhe/ 'fodder' is followed by an echo /dātthe/; in isolation /dātthe/ would mean 'a handful of fodder', but this meaning is largely lost in the compound.

pher [ō] rat da roḥi ḥukkār [kardi] [te] [ō] sōn tō pāle bāccā nu dewā pāriā diā kāhāniā
PP sNP oNP mVP C sNP PP iNP oNP

[sūḥḍi], te estārā pōta nāi kīs weḥe ōdi ākh lāg jādī.
mVP c PP PP PP sNP mVP

'Then she would prepare the evening meal and tell the children stories of giants and fairies before they sleep; and no one knows when her eyes close.'

/dewā pāriā/ 'giants and fairies', another two-word compound. Note the total omission of the verbal phrases from the first part of the sentence. In this sentence the pronoun is expressed because it is in the genitive case /ōdi ākh/ 'her eye'. The subject has changed. If another sequence of sentences with 'she' as subject follows, the subject /ō/ will normally be reintroduced at the beginning.

Under somewhat different circumstances, pronouns may be repeated for emphasis in a series of short, quite clearly parallel structures. The following will illustrate :

mē mākḥni nu dōssaḡga, ōdi gā, ōda pāni, ōda khāt, ōdi ādlāni, te ōda pīḥ de ke rās te bēḡa, mē
sNP iNP mVP () sNP

kūj nāi pōllā, kāl di gāl waḡ sāb kūj [māinu] yad hē.
oNP sVP PP PP sNP iNP cNP mVP

'I will tell Makhni that I have not forgotten anything—her cow, her water, her letter, her half anna and her sitting on the platform with her back toward me. I remember everything as if all this happened only yesterday.'

The series of phrases marked () are something of an interpolation without any clear structural relationship to the sentences around them. The repeated use of /ōda/ throws them into very strong emphasis. But only the close parallelism prevents their being misconstrued by the reader. Such a series must be considered as in highly special style and is of very infrequent occurrence.

6.5. One Phrase Sentences : Conversation makes extensive use of one-phrase sentences. Most often these can be considered as shortened forms of longer more normal sentences which might be used in the same context. The longer forms would, however, often carry an implication of extreme formality. Commonly a conversation will open with a full sentence, after which it will be carried on for some time in shorter forms.

For example, an opening question might be

ē ki ā . 'What is this ?'

Then the next question might be simply

te ē . 'And this ?'

But the second question is best considered as an abbreviation of

te ē ki ā . 'And what is this ?'

Answers also are usually shortened sentences, often of a single phrase, though longer forms are possible and occasionally used. For example in conversation the following question might be answered in at least any of the following three ways :

kūtthe ḡla si mōḡ . 'Where did Mohan go ?'

ḡēr ḡla si . 'He went to the city.'

ḡēr . 'To the city.'

ḡēr ḡla si mōḡ . 'Mohan went to the city.'

In literary Panjabi such questions and answers would be more likely to be of the form :

mōḡ kūtthe ḡla si . 'Where did Mohan go ?'

mōḡ ḡēr ḡla si . 'Mohan went to the city.'

The following conversational question form would also have various possible answers, the shorter ones being more usual :

*k/ ne 'wekhia si 'són nu . 'Who saw Sohan ?'

*món ne 'wekhia si . 'Mohan saw ?'

*món 'ne . 'Mohan ?'

*món ne wekhia si 'són nu . 'Mohan saw Sohan.'

The equivalent literary form would be,

k/ ne són nu wekhia si . 'Who saw Sohan ?'

món ne són nu wekhia si . 'Mohan saw Sohan.'

Such literary forms are, of course, only norms, and departures from them must be expected. However, the departures would not be so frequent as in colloquial and in general longer forms with more nearly normal order will be much more common in all forms of written Panjabi than in conversation.

6.6. *Poetic Syntax* : Poetry is characterized by great freedom of order. It differs from both literary prose language and colloquial language. In that there is appreciable freedom of word order, not merely of phrase order. There is also considerably more omission of certain function words than will be found in prose. These features can both be illustrated in the following two poems. Each is given in the original form followed by a rearrangement into normal order and a translation. The first /cāḍi di war/ by Guru Gobind Singh, is, of course, in an older form of Panjabi. In some instances modern forms are substituted in the reordering.

a) 1k diāḍe nāwəṇ ai durgsā.
durgsā 1k diāḍe nāṇ ai.
sNP PP mVP
'One day Durga came to bathe.'

e) bāṭhe wae wadāi te əmrawti.
wae wadāi bāṭhe, te əmrawti.
PP VP C PP
'And they have spread over the heavens, and even Amraoti.'

b) 7ḍər birtha sūṇai əṇṇe hal di.
7ḍər ne ónu əṇṇe hal di birtha sūṇai.
sNP iNP oNP mVP
'Indra told her the tale of his misfortunes'.

f) ditte dew pajāi sōbnā raksā.
sōbnā raksā ne dew pajāi ditte.
sNP oNP mVP
'All the Rakshas have put the gods to flight.'

c) chin ləi ṭhəkurai sate danwi.
sathō danwā ṭhəkurai chin ləi.
PP sNP oNP mVP
'The devils have snatched away from us our kingdom.'

g) kinē na jitta jai mēkhe det nu.
kinē na mēkhe det nu jitta jai.
sNP iNP mVP
'No one can overpower the devil Mehkha.'

d) loki ṭhi phirai dōi appi.
ṭhi appi dōi loki phirai.
sNP oNP PP VP
'They have spread their influence through the worlds.'

h) teri sam təkai dewi durgsā.
dewi durgsā, mē teri sam təkai.
Voc sNP mVP
'O Goddess Durga, I have sought your protection.'

The most extreme examples are seen in line f) where the verb phrase /pajāi ditte/ 'put to flight' and in line e) where/wadāi bāṭhe/ 'finished spreading out', are divided and inverted. Note that /ne/ does not appear in the original at all, but is supplied twice (lines b and f) in the rearrangement.

The following is a modern poem by Sant Singh Sekhon in the same classical /war/ genre. The language here is more modern, of course, but there are occasional archaistic touches appropriate to the classical form.

a) jāṇa nadər šā nu mē tethō wād.
mē tethō wād nadər šā nu jāṇa.
sNP PP iNP mVP
'I know Nadar Shah more than you do.'

i) choṭe bāḍe əmir pher nōi rəkhde həc.
pher choṭe te bāḍe te əmir nōi həc rəkhde.
PP sNP mVP
'Then little people, big people, and rulers do not hesitate.'

b) ki hē teri Umər, nōi tiā da šd.
teri Umər ki hē, teri Umər tiā da šd nōi.
sNP cNP VP sNP cNP VP
'What is your age ? Not even one half of thirty.'

j) odō lok7 cōde, koi de uləd.

c) kita teri soc nu tarikhā rəd.
tarikhā ne teri soc nu rəd kita.
sNP iNP mVP
'Histories have confused your thinking.'

k) ese raj səmaj nu, nek howe bəd.
odō lok cōde ki koi ese raj səmaj nu uləd de,
pāwē ó nek howe, jā bəd howe.
'Then people wish that someone might change that kingdom and society, whether it be good or bad.'

d) nadər šā koi nōi si besəmj bəd.
nadər šā koi besəmj bəd nōi si.
sNP cNP mVP
'Nadar Shah was not a stupid villain.'

l) nadər šā wi is tərā utṭhia si təd.
təd is tərā nadər šā wi utṭhia si.
Crd PP sNP mVP
'Then under these circumstances Nadar Shah arose.'

e) lok7 howəṇ dukhi raj bāsā te jəd.
jəd lok raj bāsā tō dukhi hoṇ.
Crd sNP PP AP VP
'When the people are oppressed by the ruling dynasties.'

m) kiti des iran wic uləd puləd.
us ne iran des wic uləd puləd kiti.
sNP PP mVP
'He brought revolution in Iran.'

f) raje əte əmir kərn jəd pərja bəd.
jəd raje te əmir pərja nu bəd kərn.
Crd sNP iNP VP
'When king and ruler mistreat their subjects.'

n) kabəl de wi lok mīle us tā7 wəd.
us tā7 kabəl de wi lok wəd ke mīle.
PP sNP sVP mVP
'Even the people of Kabul joined him enthusiastically.'

g) khawəṇ baḍā khet nu jəd jādiā ləg.
jəd baḍā khet nu khaṇ ləg jādiā.
Crd sNP iNP VP
'When the fences begin to eat the field.'
(i.e. when the protectors begin to assault the protected)

o) pai h7dostan ne phir us nu səd.
phir h7dostan ne us nu səd pai.
PP sNP iNP oNP mVP
'And then India called him.'

h) raje hi jəd appa kho bēḥəṇ təg.
jəd raje hi appa təg kho bēḥəṇ.
Crd sNP oNP mVP
'When the kings themselves have completely lost their self-control.'

Line g) contains an example of a verbal phrase which is divided and inverted. Line i) contains one which is inverted but not divided. Line l) contains an echo compound /uləd puləd/ 'change', part of another inverted and divided verbal phrase. In a number of places postpositions are omitted.

7. Texts

The following texts from literature and tape recordings demonstrate the structural differences between the spoken and the written varieties of Punjabi. Also, they show the coordination patterns within sentences and paragraphs. Each sentence in these texts is analysed from the point of view of 'phrase structure' and also that of 'immediate constituents'. The numbers below the phrase markers are the immediate constituents. Number 1 divides the sentence into two constituents—intonation and the sentence without intonation. Then each successive immediate constituent division is designed by a number one digit higher than the highest adjoining number.

7.1. The following dialogue is taken from Sant Singh Sekhon's one-act play 'Mahatma' from the selection 'Chhe Ghar', published by Lahore Book Shop, Ludhiana, sixth printing, 1950.

- /rddā/ /dūd ni ʔpiṇa . /
N_s Neg V
2 3 1
'Won't you have some milk?'
/ni/ 'no' is alternate colloquial form of /nāi/.
- /dial/ /dūd wi ʔplū, ʔroji wi ʔkhāū . /
N_s Ad V N_s Ad V
3 2 3 1
'(Yes), I'll drink milk and eat bread as well.'
- /ʔamo/ /ʔroji kār ʔhe i ʔni . /
N_s Loc V E Neg
2 3 5 4 1
'There isn't any bread at home'
/mā tere lai roji ʔrakkhi si ʔik, ʔo ma
N_s PP N_s V A N_s N_s
3 4 5 6 2 3
ne ʔsād nu ʔde ditti . /
N_s V
3 4 1
'I kept a (loaf of) bread for you. Mother gave it to the Sadhu.'
- /rddā/ /ʔkāmʔat, ʔonu ʔruṇḍi ʔe . /
Voc N_s V
2 3 1
'You wretch, you are making him cry.'
- /ʔamo/ /ʔlārdi kiṭ ʔē . /
V Ad
2 1
'Why are you grumbling?'
/ʔlā dānni ʔā ʔdūd . /
V N_s
3 2 1
'I'll bring (you) some milk.'
/ʔappi ma ʔbāri ʔsāri ʔe, ʔdial . /
N_s N_s V V Voc
3 4 4 2 1
'Our mother is very unfair, Dayal.'
/ʔmere ʔkēdi kēdi tō tere wāji roji
PP VP₂ N_s
3 4 1
kuṇia wāc sād nu ʔde ditti . /
N_s V
3 4 1
'In spite of objections. (she) gave the bread to the sadh from the Kutia.'
- /dial/ /ʔmā tā na ʔhowe . /
Voc Neg V
2 3 1
'What a mother?'
- /ʔamo/ /ʔle ʔdūd, ʔdial . /
V N_s Voc
3 2 1
'Dayal, have some milk.'
- /dial/ /ʔmā ni ʔdūd ʔpiṇa, ʔmā tā ʔroji ʔkhāni ʔē . /
N_s Neg N_s V N_s E N_s V
4 3 4 2 4 3 4 1
'I won't drink milk, I want to eat bread.'
/ʔ/ and /ē/ are dialectal variations for /e/ and /ē/, the former used in /malwai/, the latter in /māji/.
- /ʔamo/ /ʔhūṇ roji ʔkiṭhō ʔlāwā . /
Ad N_s Ad V
2 3 4 1
'Where will I get the bread now?'
- 7.2. The following dialogue is taken from Ishwar Chandar Nanda's one-act play, 'Eh Dumne' from the selection, 'Lishkare', published by Nanda Sahit Bhavan, New Delhi, 1953.
- /māṅgtu/ /ʔo ʔā, ʔmā na ʔgāl kār, ʔtākke
Voc PP N_s V VP₁
2 4 5 3
deṇ da ʔki ʔrā ʔe . /
p Ad N_s V
4 5 1
'O Shah can't you talk, why are you pushing me?'
- /ʔbūl wi nāi ʔgille kār ditte ʔtū . /
N_s Ad Neg A V N_s
3 4 5 2 1
'You didn't even let me wet my lips.'
- /dola/ /ʔhē, ʔār ʔār ʔkārī jāda ʔē ʔaggō ʔagō . /
E N_s V PP
2 4 3 1
'Well, why do you continue such chatter?'
- /ʔoe/ ʔkīn akhī si ʔtenu, ʔkhū utte ʔcār || /
Voc Ad V N_s PP V
2 5 4 3 4 1
'Who said you could come to the well?'
- /māṅgtu/ /ʔoe ʔā, ʔmā ki ʔkārda . /
Voc N_s Ad V
2 3 4 1
'O Shah, what could I do?'
- /ʔtū tā ʔbāe mar ke hāṇi ʔdār ʔutta pia sē . /
Voc E VP₁ PP 4 1
'You were taking a nap in your shop with the doors closed.'
- /dola/ /ʔte hor me tere ʔpio da nōkār ʔlāgga
c Ad N_s N_s V
2 3 4
hora ā, ʔjo tenu pāri ʔpilōṇ lai ʔsikhār
Crd N_s PP Ad
3 4 5
dupāre bāḥa rāwā . /
V
6 1
'Do you think, I am your father's servant to sit here at mid day and offer you water?'
- /māṅgtu/ /ʔte ʔā, ʔakhār kēri ʔa gai, ʔmā
C Voc N_s N_s V N_s
2 4 5 3
ʔdol kād lā ʔte . /
N_s V E
4 5 6 1
'And Shah, so what if I happened to draw the bucket myself?'
- /ʔtūlā ʔmārda si, ʔag pa ke ʔmāj lo . /
N_s V N_s VP₁ VP₂
3 2 4 3 1
'I was dying of thirst. You can clean (it) with fire.'
- /dola/ /ʔag pa ke ʔmāj lo . /
N_s VP₁ V
3 2 1
'Clean with fire!'
- /ʔsīr ʔsārīda ʔkāfā gollā ʔaggō ʔmārāki
Voc A N_s P V
2 3 4 5
ʔjāda e . /
1
'Insolent, how he chatters!'
- /ʔtū ʔkhū te kiṭ ʔcārīa ʔē . /
Voc Loc Ad V
2 3 4 1
'Why did you get on the well?'
- /ʔtera ʔmātlōb ʔki . /
N_s Ad
2 1
'How dare you?'
- 7.3. The following paragraph is taken from Mohan Singh Dewana's short story 'Bapu' from the selection 'Parandi', published by Kasturi Lal and Son, Amritsar, 1955.
1. /ʔahō, ʔtenu tāsīlō ʔplāda nōṭes ʔdeṇ ʔda . /
Voc N_s Loc N_s N_s V
2 3 4 5 6 1
'Yes, you wish that somebody should come from the Tehsil to give you notice.'

2. /²lā, ³wekhla je ¹pāi ji, ³a je ¹hal . /
 Voc V Voc Ad E N₃ 1
 'You see, Bhai ji, this is all they do.'

3. /²tade mē ¹kāīdā, ²pāwē ³so pēna
 Ad N₁ V Ad N₁
 3 4 2 5
 hōn te ²do so pērā, ³ma bāj put
 V c N₁ PP N₁
 6 4 5 3 4
 ruī jāde ne . /
 V 5
 1

'That is why I tell you that even if there are a hundred sisters and two hundred brothers the sons are ruined without mother.'

4. /²aj bāti nu ²surgwas hoiā ¹pāj wāre hoe
 Ad N₂ Vp₁ N₃ V
 4 5 3 4
 ne, ³haram he jo ik wi kām ²thuk sir ¹hota howe . /
 A V Crd N₁ A V
 2 4 3 4 5 6
 1

'It is five years since Banti passed away, I swear, there is not a thing that has gone right.'

5. /²ms te bāguru agge ³eo ardasa sōdda
 N₁ E PP N₂ Vp₁
 3 4 5
 tur jānga, ²pāi je ³būri ¹dāī, ²ā ³tor
 Vp₂ Ad Crd N₃ V Crd N₃
 6 2 4 5 6 3 4
 di ¹dāī . /
 V 5
 1

'I will die praying to God that if He blesses one with a wife, He should bless with a wife who should live all his life'

6. /²pēlā ¹na mēre, ²dōā de ³naīo naī ¹pārān nīkār . /
 Ad Neg V Pp Pp N¹ V
 3 2 3 4 5 1

'(She) shouldn't die before (the husband), both should breath their last at one and the same time.'

7. /²dōe siape ¹ikko jēc . /
 N₁ A
 2 1

'Both the calamities (are) of the same magnitude.'

8. /²je ³pēlā ¹mār gai, ²ā ³thōr ¹māru, ²te
 Crd Ad V Crd A V C
 4 5 3 4 5 2
 je ²picchō, ²ā surgā wic bi ¹cīta
 Crd Ad Crd Loc E N₃
 4 3 5 6
 laggī rūu, ³khōbre picche ¹ki guzri . /
 V Ad Loc V
 7 4 6 7 1

/bi/ is of /malwai/ dialect. It corresponds to standard Punjabi /wi/ 'also.'

'If she dies before (the husband dies), it will be a great problem, and if she dies after, then even in heaven (the husband) will be worried what is happening after him.'

9. /²cālo ¹ēccha, ³jo ¹guru kārda ³wā wā ¹kārda . /
 Ad Crd N₁ V A V
 2 4 5 3 4 1

'Anyway, whatever the Guru does is all right.'

10. /²cālo oc ¹mōn sōn ²ēdār ¹dō . /
 Voc Loc V
 2 3 1

'Come on, Mohan and Sohan, come here.'

11. /²māhīa, ²apni lāk di koi ¹rāngi cadār lē a . /
 Voc N₃ V
 2 3 1

'O Mahne, bring some coloured Chadar of yours.'

12. /³par ke bāna de ¹dō langrā, ²te ³bān de ¹dōā nu . /
 Vp₁ Vp₂ N₃ C V N₃
 3 2 3 4 1

'Tear it into two and tie it on both of them.'

13. /²cālo ¹pāi ji ²apā te ¹cāllie . /
 Voc N₁ E V
 2 3 1

'O.K., Bhai ji, let us go.'

7.4. The following paragraph is taken from Gurbax Singh's essay, 'Taj te Sāru,' from the selection, 'Merian Abhul Yadan', Preet Nagar Press, Preet Nagar, fourth edition, 1954.

1. /²pāchawē ¹lān lāge . /
 N₁ V
 2 1

'The shadows began to fall.'

2. /²sāru de hehā ³aje ²khub canā ¹si . /
 Loc Ad N₁ V
 2 3 4

'There was still light under the saru.'

3. /²pār taj de ³dār hōnēra ²bōt gūra
 C Loc N₁ A
 2 4 5

hūda ¹ja rā hōwega, ²ki dārā ¹mu ²rāe sōn . /
 Vp₁ Vp₂ Crd N₁ V
 6 7 3 4 5
 1

'But it must have been getting dark inside the Taj because the tourists were leaving.'

4. /²ms ¹socīa, ²je kade taj de ³dār
 N₁ V Crd Ad Loc
 3 2 4 5

²pāde nu wakt lāng jān da ¹pota
 Vp₁ p N₃
 7 6

na lāge, ²lok ¹cāle jān ²te dārwa
 Neg Vp₂ N₃ V C N₁
 7 8 3 5 4 6

¹bād ho jae, ²te mē ³ōthe ¹kōlla rē jawā . /
 V C N₁ Loc A V
 7 5 6 7 8 9
 1

'I thought that if sometimes I lost track of the time while touring around the Taj and the tourists left and all the doors were closed and I was left alone ...'

5. /²mera kōleja ²tāk tāk ¹kōrn lāg pīa . /
 N₁ A V
 2 3 1

'My heart beat fast.'

6. /²gumbād de ³dārīā ²sāi hīrā jārīā
 N₁
 2 1
 kōbrā ¹dārōnīa lāggān lāg pōīā . /
 V
 2 1

'The royal jeweled tombs, inside the dome were frightening.'

7.5. The following text is taken from a tape recording by Daud Rahbar, a native of Lahore.

1. /²ēccha, ²bāklō de wic ¹ik chōni hūdi
 Voc Loc N₁ V
 2 4 5

si ²bārī ¹wādī . /
 A
 3 1

'Well, there used to be a very big cantonment in Bakloh.'

2. /²jāg de zāmane wic ³ōthe ²gorkhīā di
 PP Loc N₁
 2 3

koi ¹rājme ²rōīdi si . /
 V
 4 1

'In war time, a Gorkha Regiment was staying over there.'

3. /²te mere sōb tō ²wādī jēre ¹pāi
 C N₁
 2

a, ²ō ³ākār sōn, ²os rājme ²de ¹nal . /
 V N₁ N₁ V PP
 4 3 5 6 4
 1

'And my eldest brother was a doctor in that regiment.'

4. /²pota nāi forth gorkha rājme ²jā es tārā
 Ad Neg N₁ C A
 2 3 5

da ¹ōda na si . /
 N₁ V
 4 5
 1

'(I) don't know, its name was the Fourth Gorkha Regiment or something like that ?'

5. /²khər, ²óthe ik hor ²ḍakṛər si . /
AD Loc N₁ V
2 3 4 1
'Anyway, there was another doctor.'

6. /²óthe jéra ²məkan mulla si ²óna nu, ²ó
Loc N₁ V N₂ Crd
3 5 4 2
²bət wəḍḍa ²si . /
N₄ V
3 4 1
'The house, they had there, was very big.'

7. /²te óde ²do hisse ²sən . /
C N₁ N₄ V
2 3 4 1
'And it had two sections.'

8. /²ik hissa ²óna kol si, ²te ²ik hisse cə
N₁ PP V C Loc
3 4 2 3
koi hor si ²ḍusra ḍakṛər . /
N₁ V N₄
5 6 4 1
'He had one section and in the other section there was another doctor.'

9. /²te ó ²puraṇe wəktā de koi ²phəj de
ḍakṛər sən . /
V V₂
3 1
'And he was a traditional military doctor.'

10. /²te óthe ²me wi do kə wari ²gla ā, ²óthe
C Loc N₁ Ad Ad V Loc
2 4 5 6 3
²bəkló, ²os jəga ²te . /
Loc
4 1
'And I have been to Bakloh a couple of times.'

11. /²te dīl de wəse ²bəre i e əcchsi
C N₄ V
2 4
²ḍakṛər sáb . /
N₁
3 1
'And that doctor was otherwise a very nice man.'

12. /²ḍakṛər gəni kī pəta nāi ²é nam si
N C Ad Neg N₁ V
4 3 4 2 4
²óna da . /
PP
1
'I am not sure but probably Doctor Gani was his name.'

13. /²te os jəga ²te, ²bəkló wic óna ²do
C Loc Loc N₁ A
2 3 4 6
rəkkhiā hoiā si ²məjjā . /
V N₃
7 5 1
'And at that place, in Bakloh, he had two buffaloes.'

14. /²óthe óna da koi phəj da appa ²nāi
Loc N₁ Neg
1
hē ga ²si. ²ḍərgər fər . /
E E V N₂
5 6 2 1
'The army did not have their own cattle.'

15. /²pər ó jəre koi ²pərie pūrie ²hūde,
C N₁ V
2 4
²óna kolō ²dūd khəridde si ²sare . /
PP N₃ V N₁
3 4 6 5 1
'But all of them used to purchase milk from the hill people.'

16. /²pər ó ²pərie jəre ²hūde a, ²tuanu
C N₁ V N₂
2 4 3
²pəta, ²wic rəja dēde a ²pəni . /
Ad p V N₃
5 4 6 5 1
'But as you know, those hill people mix water in it.'

17. /²te ó ḍakṛər sáb de ²ikər, ²ó jéra
C Loc N₁
2 3
²si, ²óthō da ²kərnəl, ²ó ²ara . /
V N₄ N V₁
5 4 5 6 1
'And the Colonel of that place came to Doctor Sahib's.'

7.6. The following text is taken from a tape recording by Kundan Singh Dhillon, a native of /təʃhi khara/, Tehsil Tarn Taran, District Amritsar twelve miles from Amritsar city.

1. /²ik si ²cīri, ²te ik si kā . /
A V N₁ C A V N₁
4 3 2 3 5 4 1
'There lived a sparrow and a crow.'

2. /²te óna ne rəl ke ²sólá kiti, ²pəi ²khicri
C N₁ Vp₁ Vp₂ Ad N₃
²bəniē . /
V
1
'And they decided to cook Khichri.'

3. /²te ²kā ²gla ²te óne ²lāda ²moṭhā da
C N₁ V 6 N₁ V N₃
2 4 3 4 6 5
²daṇa . /
1
'And crow went and brought a grain of Moth.'

4. /²te cīri ²lāi ²coṭā da daṇa . /
C N₁ V N₂
2 4 3 1
'And the sparrow brought a grain of rice.'

5. /²óna ²rīṇa ²tər ta . /
N₁ V
2 1
'They put it (on the stove) for cooking.'

/²te cīri ne ²akhia . /
C N₁ V
2 3 1
'And the sparrow said.'

7. /²kā mere naṭō ²təkṛa . /
N₁ Pp A
2 3 1
'The crow (is) stronger than me.'

8. /²te ²kha éne jəna ²sara, ²məinu ki ²lābbu . /
C V N₁ A N₂ Ad V
4 5 3 4 5 1
'And he will eat all of it, and what would I get?'

9. /²te cīri ²ādi, ²kawā ²kawā . /
C N₁ V Voc
4 4 3 1
'And the sparrow said, o! crow, o! crow!'

10. /²me rīndi ²pəi ā, ²te tū pəj ke ²hāda pəni
N₁ V 3 C Voc Vp₁ N₃
2 3 5 6
le a ²khūi tō . /
Vp₂ Loc
7 4 1
'I am cooking. You run and bring some cold water from the well'

11. /²kā ²āda, ²pəi ²cāga, ²me ²lāṇa . /
N₁ V Ad N₁ V
3 2 3 4 1
'The crow said, "O.K., I will bring it."

12. /²te kā ²pəni leṇ ²cā/a gla . /
C N₁ N₂ Vp₁ Vp₂
2 3 5 4 1
'And the crow went to fetch water.'

13. /²cīri da ləg gla ²da . /
PP V N₁
2 3 1
'The sparrow got the opportunity.'

14. /²ónu kha pi ke te lukəṇ nu muṛke ²thā na ²lābbe . /
N₂ Vp₁ C Pp Ad N₁ Neg Vp₂
2 3 4 5 6 7 8 1
'After eating everything, she couldn't find a place to hide.'

15. /²te cəkki de gəḍ wic ¹wər goi . /
N₁ Loc 2 V 3 1

'She hid herself in the wheel of the hand mill.'

16. /²bārō kṛ āta . /
Loc N₁ V 2 3 1

'The crow came from outside.'

17. /²jā ōne ¹wekhla, ²pəi cīri skḍḍər ¹goi . /
Crd N₁ V 2 4 Ad N₁ Loc V 3 4 5 6 1

'When he looked around where the sparrow had gone...'

18. /²te ¹śbdiā ¹śbdiā, ²dər ¹wekh, ²dər ¹wekh,
C V 2 Loc 4 V 6 Loc 5 V 6
¹śbbe na ¹kite . /
V Nag Loc 3 5 4 1

'And he was searching all over, but he was unable to find her anywhere.'

19. /²te ¹ādiā guādiā nu ¹pucchia . /
C N₁ 2 V 3 1

'And he asked the neighbours.'

20. /²āde, ¹shūne i si gi ¹ēthe . /
V Ad 2 E V 4 Loc 3 1

'They said, 'she was here just now.'

21. /¹khicri rfnən ¹dī ¹si . /
N₁ VP₁ VP₂ 2 3 1

'(She) was cooking Khichri ?

22. /²te tū ¹lagō i te ¹glā . /
'And you had just left her.'

23. /²te ōne ¹wekh wakh ke ¹khøj kḍḍīa, ²te
C N₁ VP₁ N₁ VP₂ Loc 2 4 5 6 4
¹cəkki nu ¹glā . /
V 5 1

'And he carefully looked for the footsteps and the footsteps led him to the handmill.'

24. /²one wekh ləi ¹bəiḥi ¹gḍḍ thalle . /
N₁ V₃ A 4 Loc 2 1

'He saw her sitting under the wheel of the handmill.'

25. /²one ¹kita, ²ik ¹səlai ¹cūle cə ¹rakh ti . /
N₁ V 3 N₂ 2 Loc 3 V 4 1

'He placed a needle in the fire-place.'

/ti/ is abbreviated form of /ditti/ 'gave.'

26. /²jā tatti ¹ho goi na, ²te lā ke ḍde
Crd A 2 V 4 E C 3 VP₁ 4 Loc 5
¹pūje cə ²de ditti . /
VP₂ 6 1

'When (it) was hot, (he) pushed (it) into her back.'

27. /²te cīri ¹ādi, ¹cī cī ²mera pūja sārīa . /
C N₁ 2 V 4 Ad 3 N₁ 4 V 5 1

'And the sparrow cried /cī cī/, my back is burnt.'

28. /²kā ¹āda, ¹kīḍ pəraia ¹khiccer khāda . /
N₁ V 3 Ad 2 N₁ 3 V 4 1

'The Crow replied, why did (she) eat Khicher of others.'

8. Abbreviations

N	Noun
NP	Noun Phrase
sNP	Subject Noun Phrase
oNP	Direct Object Noun Phrase
iNP	Indirect Object Noun Phrase
A	Adjective
AP	Adjective Phrase
V	Verb
VP	Verb Phrase
sVP	Subordinate Verb Phrase
mVP	Main Verb Phrase

Adv	Adverb
Pr	Pronoun
C	Connective
P	Postposition
PP	Postpositional Phrase
Crd	Coordinate
E	Emphasis
sing.	Singular
plur.	Plural
masc.	Masculine
fem.	Feminine

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Pitch Features of Panjabi Tones

S. S. Joshi

Tone in Panjabi is a word prosody. It is not the property of certain syllables only, but applies to the whole word as a unit. Thus the tonal contour is spread over the entire word. Pitch-features being one of the most important phonetic exponents that help to keep the different terms of the system distinct from one another, are discussed here. There are some other exponents too, that are associated with the pitch-feature exponency. But they are not being discussed.

A three-term tone system has been set up for the study of Panjabi speech. Each of the terms has a number of pitch-feature exponents. Certain variations in the pitch levels have been noted. These may be because of environment, emphasis, voice-register or of a combination of two or more of these.

If the words under study are put in equivalent conditions, a three-way contrast is commonly present. Provided the intonation of a given clause is not changed and the words in turn are fitted in the same place in the frame, the contrast is, in general, clearly maintained. This is true of one-word as well as of two-word sentences although most of the examples discussed here are those of larger sentences.

The three terms of the system are :—

- (a) Tone-1
- (b) Tone-2
- (c) Tone-3

(Numbers have been selected as being better than descriptive labels in that they are free from presuppositions.)


The pitch-feature exponents of the each term are as follows :—

1.1 (a) TONE-1 :

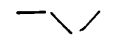
A fall in pitch followed by a rise is the most characteristic feature of this tone.


The fall in pitch starts from a little above the mid level, falls to low where it may remain level for some time, and then rises to about mid level again. The rise in all the cases does not necessarily reach the same level as that of the beginning point.

In a monosyllabic word the fall and the rise in pitch is a feature of the same syllable. The rise towards the end of the word is more distinct in the words with long vowels as in 'pār' (burden) cf. 'pār' (fill in). In closed monosyllabic words the rise is more clearly heard than in open monosyllabic words. Thus the rise in pitch, after an initial fall, is more clearly perceptible in 'tār' (placid, courageous) than in 'tār' (daughter).

Either of the two syllables can be the stressed syllable in a disyllabic word. The unstressed syllable in such cases has different pitch possibilities. If it precedes the stressed syllable, its pitch is at the same level as that of the beginning point of the stressed syllable. Thus a word like 'kārā' (get chiseled) with ultimate syllable stressed has a pattern like . But if such a syllable follows the stressed syllable in the word, the rise in pitch is a feature of this syllable as in

'kōmda' (roaming about). In some cases, the pitch of an unstressed syllable following a stressed syllable may be at the same level as that of the end point of the latter. The fall and rise in pitch is not always a feature of the stressed syllable.

In trisyllabic words like 'pāṅgūṛa' (cradle),  where the penultimate syllable is the stressed syllable, the pitch of the initial syllable is at the

same level as that of the beginning point of the stressed syllable. The rise in pitch in such a case is a feature of the ultimate unstressed syllable, the fall in pitch being a feature of the stressed syllable. The case is different if it is the initial syllable that is stressed, as in a trisyllabic word like 'tāmātār' (like you). The pitch of the ultimate syllable in such a case is at the same level as that of the end point of the rise, the rise in pitch being a feature of the penultimate syllable and the fall in pitch that of the initial syllable. 

1.2 (b) TONE-2 :

A mid level pitch, which may rise a little towards the end of the word is the most common pitch-exponent of this tone.

The tonal contour starts at about mid level, slightly lower than the beginning point of Tone-1, remains level and ends higher than the end point of Tone-1. An initial fall in pitch followed by a rise in most of the cases, as in exponent of Tone-1 but there is no initial fall in pitch in Tone-2 words. This serves as an important cue to keep the two tones distinguished from each other.

In monosyllabic words the contour described is a feature of the only syllable. The rise in pitch if present is more clear and distinct in monosyllabic words with closed syllables than in words with open syllables. Thus the rise in 'ap' (yourself) and 'pap' (sin) is more distinct and clear than in 'a' (come) and 'pa' (put in).

Only one syllable in Panjabi polysyllabic words is stressed. In a disyllabic word, if it is the penultimate syllable that is stress bearing, the rise if any, is a feature of the ultimate syllable; but if the ultimate syllable is stressed the rise is a feature of the same syllable, the preceding syllable having a mid level pitch. The word 'kōṛa' (whip).

In trisyllabic words like 'kōbutār' (pigeon), 'lktāṭi' (forty one), where the penultimate syllable is stress bearing, the slight rise in pitch where present is a feature of the following syllable. The initial syllable has a pitch level with the pitch of the beginning point of the stressed syllable.

1.3 (c) TONE-3 :

A rise in pitch, followed by a slight fall in some cases, is the most common pitch exponent of Tone-3. The fall, however, does not necessarily reach the same level as that of the beginning point of the rise.

The contour of this tone is different from that of Tone-1 in that there is no initial fall in pitch. It is different from that of Tone-2 in that there is an initial rise in pitch in Tone-3 words but not in Tone-2 words.

In monosyllabic words having a vowel initially, a rise is heard, as in 'ó' (she, he), 'š' (that), 'é' (this), 'ár' (business), 'éñ' (hailstorm). Most of the monosyllabic words show this pattern. The rapid rise in pitch may be due to the fact that vowels with this tone are short. The fall in pitch after the initial rise, if any, is not very distinct in open monosyllables, as in 'pá' (tamper), 'cá' (tea), 'sá' (breath), 'šá' (rich), 'dé' (body). In closed monosyllables rise and fall both are clearly heard as in 'bár' (outside), 'šér' (city), 'mél' (palace), 'kór' (leprosy). The fall in pitch seems to be more distinct if the final consonant is voiceless and unaspirated, as in 'gák' (customer) than if the words end in a voiced consonant as in 'láb' (profit) 'rób' (pressure).

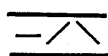
One or the other of the two syllables in a disyllabic word is the stressed syllable. If the penultimate syllable is stressed the fall is a feature of the unstressed syllable as in 'kóra' (leper), 'šéró' (from the city) 'phfta' (tape), 'dāñi' (branch).



In some cases as in the sentence-final position in F-clauses,

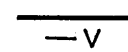
the rise and fall is a feature of the penultimate stressed syllable, the pitch of the unstressed ultimate syllable in such cases being on the same level as that of the end point of the stressed syllable. If the ultimate syllable is stressed, rise and fall in pitch is a feature of this syllable, the pitch of the preceding unstressed syllable being on the same level as that of the beginning point of the stressed (ultimate) syllable, as in 'kápá' (cotton), 'kəřá' (pudding), 'səlá' (advice).

In trisyllabic words most commonly it is the penultimate syllable that is stress bearing. The initial unstressed syllable, as in words like 'pəřəñá' (guest), 'cəřála' (fodder) has a pitch that is level with that of the beginning point of the penultimate syllable. The fall in pitch, after a rise in the stressed syllable, is a feature of the unstressed final syllable in the word.

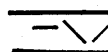


1.4 VERBS : Causative and non-causative :

Statements made in the foregoing sub-section do not apply to Tone-3 causative verb forms : they behave quite differently, and thus require a special treatment as regards pitch-exponency. It is the ultimate syllable in a disyllabic Tone-3 causative verb, that is stressed. Fall and rise in the pitch is a feature of the stressed syllable, the pitch of the unstressed initial syllable being on the same level as that of the beginning point of the stressed syllable.



In trisyllabic Tone-3 causative verbs the penultimate syllable is the stressed syllable. The fall in the pitch is a feature of this syllable rise being that of the following syllable. The initial syllable in such a case has a pitch which is level with the starting point of the pitch of the stressed syllable.



1.5 TONE-3 VERBS : Causatives :

Unlike Tone-2 verbs, the pitch-exponents of Tone-3 verbs in their causative forms are identical with certain pitch-exponents of Tone-1 in polysyllabic words. Thus, a fall in pitch followed by a rise as a whole or a part of the word is a characteristic pitch-exponent of both; Tone-1 in certain polysyllabic words and Tone-3 in causative verb forms. In addition, the Tone-3 causative verb forms are spoken with the same type of phonation as is used for Tone-1 words. Constricted phonation is employed for these words. All this may seem quite confusing at first sight. But it is not so, as there are certain other features that help to keep Tone-3 verbs in causative forms, distinguished from Tone-1 polysyllabic words, word-initial features being one of those. In table 1 initial voicing (examples 1, 3), friction

(example 7), aspiration (example 6) are some of the exponents of Tone-3 but not of Tone-1. The presence of such features is thus one of the decisive factors for the distinction of Tone-3 from Tone-1. It is true, that these word-initial features are also common to Tone-2 words. But features like pitch and phonation sufficiently distinguish Tone-3 from Tone-2.

Gill and Gleason (1963, pp. 121-24) discussing causatives state that "verb stems may be inflected, or they may be extended to form causatives which are inflected. There are two types of causatives, simple and double. Some verb stems have both, some only one. In general the simple causative is formed by adding /-a-/ the double by /-wa-/. Verbs are customarily cited in the infinitive form. By a regular rule, /-a-/ and /-wa-/ become /-ə-/ and /-wə-/ before the suffix /-na-/. In the following examples, both the stem and the infinitive are cited. There are commonly alternations in the stems before causative extensions These are detailed in the following paragraphs.

In all types, the tone shifts to the extension, but remains the same, unless noted. (Italics my own.)

1. In monosyllabic verbal stems with final consonants, the vowel always becomes /ə/ before causative extensions. Gemination, if present, is simplified

(c)	/pəñ-/	/pəñna/
	/pəñə-/	/pəñəna/
	/pəñwa-/	/pəñwəna/

(d) *High tones become low in both the causatives (Italics my own)*

"/láb-/	/lábna/
/ləbà-/	/ləbəna/
/ləbwà-/	/ləbwəna/."

The present treatment is different from that of Gill and Gleason in that the concepts of "tone shift" and "tone change" are not used here in this study. Tone is a prosody stated for the whole word as a unit. It is stress, not tone, that shifts from one place to another within a word as in the previous paragraph. The difference in the pitch-exponency of these causative forms is due to a different stress placement in the word : in causative verb forms in Panjabi, generally, the stress is ultimate in disyllabic words and penultimate in the trisyllables. It is worth pointing out here that the different pitch-exponency in case of Tone-3 causatives is also accompanied by a constricted phonation.

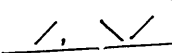
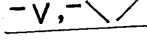
To account for cases like those illustrated in the table below Gill and Gleason had to make statements like "High tones become low in both the causatives", which are not needed here under the present treatment. In the tonal classification given in this study, Tone-3 causative forms fall into the same tone class as that of the non-causative Tone-3 verb forms. The tonal classification is the same although the pitch-exponents, as also the phonation-features are appreciably different in each case.

There are certain cases, as in examples 2, 4, 5 in the table below, where [even the word-initial features do not prove to be helpful for distinguishing Tone-1 words from that of Tone-3 causatives. The presence of word-initial features like plosion, affrication, and voicelessness does not provide a criterion for distinction : these features are common to all the three terms of the tonal system. In cases like these, a reference back to the non-causative form is the only decisive factor for a tonal distinction and classification.

The following are some examples of Tone-3 verbs in their non-causative and causative forms :—

Table 1

TONE—3 VERBS

Sr. No.		Non-Causative	Causative
	Upper } of each pair Lower }	Imperative Past	Imperative Past
	Pitch patterns		
	Phonation	Non-Constricted	Constricted
1		'láb' (find out) 'lábla' (found)	'lábà' (find out) 'lábàla' (found)
2		'káb' (draw out) 'kábla' (drew out)	'kábà' (draw out) 'kábàla' (drew out)
3		'báb' (tie) 'bábla' (tied)	'bábà' (tie) 'bábàla' (tied)
4		'cáb' (climb) 'cábla' (climbed)	'cábà' (climb) 'cábàla' (climbed)
5		'páb' (read) 'pábla' (read)	'pábà' (read) 'pábàla' (read)
6		'kháb' (open) 'khábla' (opened)	'khábà' (open) 'khábàla' (opened)
7		'sáb' (smell) 'sábla' (smelt)	'sábà' (smell) 'sábàla' (smelt)

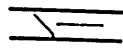
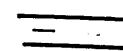
1.6 *Common exponents* : It has been noted that some of the pitch-feature exponents of the three terms of the tonal system are common to two or all the three terms. In the sentence initial position the exponents of each term are quite distinct from each other. The common exponents are to be found in the medial—penultimate in case of three-word sentences—and sentence final positions only.

A mid level pitch is a feature common to all the three terms in certain circumstances. It won't be out of place to mention here that these words are not in equivalent conditions, the environment in each case being different from the others.

Tone—3 causative verb forms have pitch-features which are identical with those of certain features of Tone—1 in polysyllabic words. A fall in pitch followed by a rise as a whole or a part of the word is thus, a common pitch exponent of these words. In table 1 above, under the second column some examples of Tone—3 verbs in their causative forms have been cited. That they share the same pitch—exponents as that of polysyllabic Tone—1 words has already been pointed out.

Particles : An important point worth mentioning here is that particles like 'ne', 'nu', 'da' etc. in Panjabi can not be given any particular tonal class because the pitch of these varies according to the pitch of the word in which these particles occur. One such case has been noted in example 1. In this case the pitch of 'ne' is on the same level as that of the preceding syllable in the Tone—1 word. In example 2 'ne' is a part of the Tone—2 word 'māne' and thus has a pitch in accordance with the pitch of the word it is in. The pitch of the particle 'da' in a Tone—3 word like 'mónida' [of Mohni] is on the same level as that of the end point of the preceding syllable in the word.

Pitch-patterns of Tone-1, Tone-2 and Tone-3 words with a particle respectively are :—

1. 'tòbine'  [washerman-].
2. 'māne'  [mother-].

3. 'mónida'  [of Mohni].

Concord Systems in Panjabi

(as represented in the non-honorific and honorific verbal phrase)

J. S. Puar

The Panjabi verb, except the verb compliment HO [and the auxiliary verb] comprises sixteen verbal forms (non-finite and finite verb). The classification of forms as non-finite and finite is on the basis of formal and functional criteria : non-finite forms do not inflect for the categories of number, gender and person, whereas finite forms inflect for at least one of these three grammatical categories. In general, every inflected form of verb,¹ in addition to containing a verb root, includes one suffix.²

1.1 Concord systems represented in verbal forms : The concord systems are represented in the finite verbal forms (as well as in the nominal phrase) and those are of number, gender and person (only the categories of number and gender are discussed in this paper). In the category of number a system of two terms is stated : singular and plural ; in gender a system of two terms is established : masculine and feminine. It is in their suffixes that the verbal forms display distinctions for the categories of number and gender with mutual overlapping where appropriate³ ; e.g. Section A.

1. *mūḍa biskuf khāda ha.* (The boy eats biscuits.)
2. *kuṛi biskuf khādi ha.* (The girl eats biscuits.)
3. *mūḍe biskuf khāde han.* (The boys eat biscuits.)
4. *kuṛiā biskuf khādiā han.* (The girls eat biscuits.)
5. *ṛitām sṛg sēkul nū giā ha.* (Pritam Singh has gone to school.)
6. *šila sēkul nū giā ha.* (Sheela has gone to school.)
7. *lāṛke sēkul nū gae han.* (The boys have gone to school.)
8. *lāṛkiā sēkul nū giā han.* (The girls have gone to school.)
9. *pəṭṭar šhik šhik pārida ha.* (The letter should be read properly.)
10. *kitab šhik šhik pāridi ha.* (The book should be read properly.)
11. *səda saph suthre kəṛe paide han.* (Clean clothes should always be put on.)
12. *kitabā saph suthria rəkhidiā han.* (Books are kept clean.)
13. *ram kāl sēkul jawega.* (Ram will go to school tomorrow.)
14. *šəši kāl sēkul jawegi.* (Shashi will go to school tomorrow.)
15. *əḍiṭəpək kāl sēkul jānge.* (The teachers will go to school tomorrow.)
16. *istəriā kāl sēkul jāngiā.* (The women will go to school tomorrow.)

(Note :—Examples 1 to 4, 5 to 8, 9 to 12 and 13 to 16 represent the —DA, —IA, —IDA and —EGA forms respectively.)

Section A contains sixteen examples. In example A (1), (5), (9) and (13) verbal forms *khāda* 'eats', *giā* 'went', *pārida* 'read' and *jawega* 'will go', all ending in —a, and the singular and masculine nouns *mūḍa* 'boy', *ṛitām sṛg* 'Pritam Singh', *pəṭṭar* 'letter', and *ram* 'Ram' agree in number and gender respectively. In examples A (2), (6), (10) and (14) the number and gender concord operates between the verbal forms *khādi* 'eats', *giā* 'went', *pāridi* 'read' and *jawegi* 'will go', all ending in —i, and the nouns *kuṛi* 'girl', *šila* 'sheela', *kitab* 'book', *šəši* 'Shashi' respectively. The nouns *kuṛi* 'girl', *šila* 'Sheela', *kitab* 'book' and *šəši* 'Shashi' are singular in number, and feminine in gender. In examples A (3), (7), (11) and (15) verbal forms *khāde* 'eat', *gae* 'went', *paide* 'wear' and *jānge* 'will go', all ending in —e, and the plural and masculine nouns *mūḍe* 'boys', *lāṛke* 'boys', *kəṛe* 'clothes', and *əḍiṭəpək* 'teachers' agree in number and gender respectively. Similarly in examples A (4), (8), (12) and (16) the number and gender concord operates between the verbal forms *khādiā* 'eat', *giā* 'went', *rəkhidiā* 'kept' and *jāngiā* 'will go', all ending in —iā, and the plural and feminine nouns *kuṛiā* 'girls', *ṛitāiā* 'girls', *kitabā* 'books', and *istəriā* 'women' respectively. Diagrammatically, the terms marked in the verbal endings may be shown as follows :

Number	Singular	Masculine —a	Gender	Masculine	Singular —a
		Feminine —i			Plural —e
	Plural	Masculine —e		Feminine	Singular —i
		Feminine —iā			Plural —iā

1.2 Non-honorific and honorific : The categories of number and gender discussed earlier (cf. 1.1) indicate that in clause structure verbal phrases containing either verbal forms ending in the —a or —i forms of the —DA, —IA, —IDA and —EGA suffix Lexemes, (cf. 1.1) or in the —a /—wa, —e/—we, or —e/—we forms of the —E 'suffix Lexeme' (See Note 1), or in the —ī/—wī forms of the —e suffix Lexeme (See Note 1), or the inflected forms *hā*, *hē*, *hē*, *sā*, *sē*, or *si* of the verb complement are singular in number and are in number concord with noun nominal phrases (cf. 1.1), while those containing either verbal forms ending in —e or —iā forms of the —DA, —IA, —IDA and —EGA suffix Lexemes (cf. 1.1), or the —ie/—wie, —o/—wo, or —n/—n/—un forms of the —e suffix Lexeme (see note 1), and the —o/—lo/—wo form of —O 'suffix Lexeme' (see note 1), or the inflected forms *hā*, *ho*, *hən*, *sā*, *so* and *sən* of the verb complement are plural in number and are in number concord with noun nominal phrase (cf. 1.1); but the system of number concord stated above only applies to the non-honorific type of clause, and fails to work for the honorific clause of the examples given below. In 1—4 of these examples the verbal phrases appear, if analysed in the light of the number and gender statements made for the non-honorific style, (cf. 1.1) to be plural in number and masculine in gender (—e inflexion); but the nouns *ṛitām sṛg* 'Pritam Singh' in example (1) *matāji* 'mother' in examples (2) and (4), *məharaja* 'Maharaja' in example (3) can be proved, by comparison, with the plural forms in examples (5) and (6), *matāvā* and *məharaje* to be singular in number, with *matāji* feminine in gender and *məharaja* and *ṛitām sṛg* 'Pritam Singh' masculine; e.g.

1. *sərdar ṛitām sṛg horī vi dan dēde han.*
'Sardar Pritam Singh also gives charity.'
2. *matāji vi usde picche us thā pujde han.*
'Mother, following him, also arrives at that place.'
3. *təd məharaja vi muskərae.*
'Then the Maharaja also smiled.'
4. *matāji pīḍ gae han.*
'Mother has gone to the village.'
5. *saḍiā matāvā pīḍ giā han.*
'Our mothers have gone to the village.'
6. *təd sare məharaje muskərae.*
'Then all the Maharajas smiled.'

These apparent contradictions between the form of the nominal phrase and the form of the verbal phrase make an alternative number and gender statement necessary, the honorific-style statement. To deal with differences in the structure of sentences of non-honorific and honorific style, two types of number and gender concord need to be distinguished here : non-honorific and honorific.

1.2.1 Non-honorific :—In the non-honorific type of clause the verbal phrase is inflected for the categories of number and gender, and is in number and gender concord with a noun nominal phrase, as already stated in 1.1.; nouns occurring in such nominal phrases can, accordingly, be classified as non-honorific nouns.

1. 2. 2. *Honorific* :--The honorific type of clause is further sub-divided and discussed under the heading 1. 2. 2. 1. honorific concord type, 1. 2. 2. 2. honorific concord-less type,

1.2.2.1 *Honorific concord type* :--By honorific concord type is meant the type of honorific clause in which the inflected forms of the verbal phrase contain either (i) an -e form of the -DA, -IA, -IDA, and -EGA 'suffix Lexeme' (a homograph of the non-honorific masculine plural inflexion) in concord with a masculine nominal phrase, or (ii) an -iā form of the -DA, -IDA, -IA 'suffix Lexeme' in concord with a feminine plural nominal phrase, or (iii) the -o/-wo form of the -E 'suffix Lexeme' in concord with a second person nominal phrase (singular or plural, masculine or feminine), or (iv) the -n/-ŋ/-Uŋ form of the -E 'suffix Lexeme', in concord with a third-person nominal phrase (singular or plural, masculine or feminine) or (v) the inflected forms *ho* or *so* of the verb complement, in concord with a second person pronoun nominal phrase (singular or plural, masculine or feminine), or (vi) the inflected forms *hən* or *sən* of the verb complement, in concord with third person nominal phrase (noun or pronoun, singular or plural, masculine or feminine); e.g.

- | | |
|--|---|
| <p>(i) (a) Masculine and Singular (non-perfect)
sərdar pəritəm s/ŋg horī vi dan dēde hən.
'Sardar Pritam Singh also gives charity.'</p> <p>(b) Feminine and singular (non-perfect)
tā ph/r mataji vi ūsde picche ūs thā pujde hən.
'Then, mother following him also arrives at that place.'</p> <p>(c) Masculine and singular (non-perfect)
məharaja dan dēde hən.
'The Maharaja gives charity.'</p> <p>(d) Feminine and singular (non-perfect)
məharajiji dan dēde hən.
'The Maharani gives charity.'</p> <p>(ii) (a) Feminine, plural (non-perfect).
məharajīdan dēdiā hən.
'Maharanis give charity.'</p> <p>(iii) Singular, second person, (non-perfect)
tūsī vi kəho.
'You say as well'.</p> <p>(iv) Feminine, singular and third person (non-perfect)
šatd mataji kəl pīd jān.
'Perhaps, mother may go to the village tomorrow.'</p> <p>(v) Singular, second person (non-perfect)
tūsī koi dāvai dfo.
'You give some medicine'.</p> | <p>(e) Masculine and plural (non-perfect)
məharaje dan dēde hən.
'The Maharajas give charity.'</p> <p>(f) Masculine, singular (Perfect)
gŋruji mŋskərae.
'Guruji smiled.'</p> <p>(g) Feminine, singular (Perfect)
mataji mŋskərae.
'Mother smiled.'</p> <p>(b) Feminine, Plural (Perfect)
sariā məharajīd mŋskəraiā.
'All the Maharanis smiled.'</p> <p>(vi) Singular, second person (non-perfect)
tūsī təkhebaz ho.
'You are a deceiver'.</p> <p>(vii) Singular, masculine, third person (non-perfect)
ō vi nanək sən.
'He were also Nanak.'</p> |
|--|---|

1.2.2.2 *Honorific concord-less type* :--By honorific concord-less type is meant the type of perfect clause in which the verbal phrase contains verbal forms with a fixed inflexion (-a) regardless of the number and gender of any of the nominal phrases; these nominal phrases will be of the noun-and-particle (ne, nu) type, and nouns occurring in such nominal phrases may belong to either category honorific or non-honorific. There is, thus, no indication of the distinction of honorific and non-honorific in the verbal phrase in clauses of this type; the distinction is confined to the nominal phrase; e.g.

1. Masculine, singular

sərdar pəritəm s/ŋg ne gribā nū dan ditta.
'Sardar Pritam Singh gave charity to the poor'.

2. Feminine, plural.

məharajīd ne gribā nū dan ditta.
'The Maharanis gave charity to the poor.'

In accordance with the analysis stated above when we compare sets of verbal forms containing -e, -iā, -o/-wo, -n/-ŋ/-Uŋ, -o/-io/-wo inflexion and inflected forms *ho*, *so*, *hən* and *sən* of the honorific style (cf. 1.2.2.1), with the forms of the non-honorific style (cf. 1.1 and notes), we find four verbal forms with an -e inflexion, two with an -iā inflexion, three with an -o/-wo inflexion, three with an -n/-ŋ/-Uŋ inflexion, three with an -o/-io/-wo inflexion, three with an inflected form *ho*, three with a form *so*, three with a form *hən*, and three with a form *sən*; they are shown in the diagram as follows :

Form	Honorific	Non-honorific	Form	Honorific	Non-honorific
-e	(i) Feminine, singular (ii) Masculine, " (iii) " , plural	(iv) Masculine, plural.	ho	(i) Second-person, singular, Masculine/Feminine (ii) Second-person, Plural, Masculine/Feminine.	(iii) Second-person, plural, Masculine/Feminine.
-iā	(i) Feminine, plural.	(ii) Feminine, plural.	so	(i) Second-person, singular, Masculine/Feminine (ii) Second-person, plural, Masculine/Feminine	(iii) Second-person, plural, Masculine/Feminine.
-o/-wo	(i) Second-person singular, Masculine/Feminine (ii) Second-person plural, Masculine/Feminine	(iii) Second-person, plural, Masculine/Feminine.	hən	(i) Third-person, singular, Masculine/Feminine (ii) Third-person, plural, Masculine/Feminine	(iii) Third-person, plural, Masculine/Feminine
-n/-ŋ/-Uŋ	(i) Third-person, singular Masculine/Feminine (ii) Third-person, plural, Masculine/Feminine.	(iii) Second-person, plural, Masculine/Feminine	sən	(i) Third-person, singular, Masculine/Feminine (ii) Third-person plural, Masculine/Feminine	(iii) Third-person, plural, Masculine/Feminine.
-o/-io/wo	(i) Second-person, singular, Masculine/Feminine (ii) Second-person, plural, Masculine/Feminine	(iii) Second-person, plural, Masculine/Feminine.			

There would, however, be another possible grammatical analysis namely: neutralisation of categories.

1.3 *Neutralisation of categories* : Another possible grammatical analysis would be to consider the verbal forms of the honorific style (cf. 1.2.2.1) as being neutral in number and gender : that number and gender distinctions do not apply to the verbal phrase in the honorific clause, but that they have a fixed inflexion regardless of number and gender, and are being used to show respect for superior and elderly people, whereas in the non-honorific style as in the adopted, nouns would have to be classified as members of one or other of the two categories honorific or non-honorific according as they occur in the co-occur either with honorific number and gender concord verbal forms or with neutral forms of the verbal phrase in honorific clauses; while non-honorific nouns such as *mūḍa* 'boy', *mūḍe* 'boys', *kūṛi* 'girl' and *kūṛiā* 'girls' etc. as in examples of section A (cf. 1.1) would be taken to co-occur with non-honorific number and gender concord verbal forms of the verbal phrase in non-honorific clauses. Some nouns, such as *paritām sing* 'Pritam Singh' in the honorific clause (cf. 1.2.1), honorific style example (i) a), also occurring in non-honorific style (cf. 1.1, example A (5)) must be classified as both honorific and non-honorific.

The weakness of the 'neutral analysis is that it does not quite fit all the honorific-style forms. Verbal forms *dēdiā* 'give' and *muskāraiā* 'smiled' (cf. 1.2.2.1, examples (ii) a & b) are different from the other, and so-called neutral verbal forms of this, the honorific section. So the proposed neutralization of number and gender concord in the examples (i) a to g cannot extend to examples of (ii) a & b (cf. 1.2.2.1).

In the end what we are going to suggest is this that the honorific and non-honorific styles should be treated separately. Keeping the two styles quite separate we conclude that there are two types of number and gender concord operating in the language. One operates in the non-honorific style such as of the type of section A (cf. 1.1), and the other of the honorific concord type (cf. 1.2.2.1).

Notes :

1. Verbs are specified by 'Lexemes'. The term 'Lexeme' is used for a form that symbolizes the whole set of variant forms constituting a single lexical item as distinct from a single one of the variant forms. The term 'Lexeme', then summarizes a set of forms, and is distinguished by being written in capital letters. For instance, when I discuss all the inflected forms of the verb with root *Likh*—without specifying particular forms, I do so by referring to the 'Lexeme' *Likh* 'write'. This means that the Lexeme *Likh* 'write' represents all the finite (1 to 8) and non-finite [9 to 16] verbal forms of that verb equally; e. g.

- | | | | |
|--|------------------------------------|--------------------|---------------------|
| 1. <i>likhṇa/-ṇi/-ṇe/ṇiā</i> | 2. <i>likhda/-di/-de/-diā</i> | 9. <i>likhdō,</i> | 10. <i>likhida,</i> |
| 3. <i>likhṇa/-i/-e/-iā,</i> | 4. <i>likhida/-idi/-ide/-idiā,</i> | 11. <i>likhiā,</i> | 12. <i>likhde,</i> |
| 5. <i>likhāga/-āgi/-āga/-āgi/
-ega/egi/-āge/āgiā/-oge/
-ogiā/-āṇge/-āṇgiā,</i> | 6. <i>likhā/-ā/-ie/-o,</i> | 13. <i>likhṇo,</i> | 14. <i>likhṇp,</i> |
| | 7. <i>likhu/-ū,</i> | 15. <i>likhṇa,</i> | 16. <i>likh.</i> |
| | 8. <i>likh, likh-i/-o/-io,</i> | | |

2. The same principle is applied to suffixes. A 'Suffix Lexeme' is distinguished by being written in capital letters, and they are [1 to 8 finite and 9 to 15 non-finite] 1. —NA 2. —DA, 3. —IA, 4. —IDA, 5. —EGA. 6. E, 7. —U, 8. —O, 9. —DO, 10. —DIA, 11. —IA, 12. —KE, 13. —NO, 14. —EN. 15. —NA. Each 'Suffix Lexeme' (in capital letters) comprises all the forms of that suffix. Thus —DA is the 'suffix Lexeme' comprising the twelve various forms; e.g. —da, —ṇda, —ūda, —di, —ḍi, —di, —ḍi, —de, —ṇde, —ūde, —diā, —ḍiā and —ūdiā inflected for number and gender, and each of these twelve forms is, therefore, an example of the 'Suffix Lexeme' —DA. This means that the 'Suffix Lexeme' —DA represents all the variant forms equally.

3. The —NA, —DA, —IA and —IDA forms inflect for the categories of number and gender, the —EGA form for the categories of number, gender and person, the —O form for the category of number only, and the —E form for the categories of number and person. The —O form is represented by verbal forms containing the suffixes —ī, —vī, —o, —io and suffix-less form. The suffixes-less and the —ī, —vī suffixes represent in the term singular; and the —O, —vo, and —io forms represent the term plural in the category of number. The —E form is represented by verbal forms containing the suffixes —ā, —vā, —ē, —vē, —e, —ve, and —ie, —ve, —o —vo, —āṇ, —n, —ṇ and —uṇ; the first six forms being singular and the remaining eight plural. The verb *HO* comprises the suffixed forms —DA, —IA, —IDA, —EGA, —U and —E, and the following suffix-less inflected forms : *hā, hē, ho, hṇ, hā, hē, so, si* and *sān, hā, hē, hṇ, sā, sē, and and si* are singular, and *hā, ho, hṇ, sā* and *sān* plural.

4. For the category of aspect a system of two terms is recognised, of which one will be referred to as perfect and the other as non-perfect. The —IA form is classified as perfect and the —U, —O, —E, —DA, and —EGA forms as non-perfect.

Phrase Structure Rules in Punjabi

Harkirat Singh

The Kernel Sentence :

The general rule for a Kernel Sentence is :

$$S \rightarrow NP + VP$$

The Verb phrase can be explained through the rule :

$$VP \rightarrow (Adv) \left\{ \begin{array}{l} \text{Comp} + \text{'ho'} \\ \text{NP} + \text{V}_i \\ \text{Cop} + \text{V}_t \\ \text{V}_c \end{array} \right\}$$

'Comp' stands for Complement,

'ho' is equivalent of verb 'be' in English,

V_i is intransitive verb,

V_t is transitive verb,

Cop is Copula,

V_c is Copular verb.

Specimens of each type of VP are given below :

VP is underlined :

$$(a) VP \rightarrow \text{Comp} + \text{'ho'}$$

mūḍḍa bimar si 'the boy was sick'.

Here /bimar/ 'sick' is complement and /si/ 'was' is singular form of the past tense of 'ho'.

$$(b) VP \rightarrow V_i$$

mūḍḍa rōḍa he 'the boy is crying (weeping)'

$$(c) VP \rightarrow NP + V_t$$

tīvi kəpṛe tō rōi si 'the woman was washing the clothes'.

kəpṛe 'clothes' is NP (object),

tō rōi si 'was washing' is V_t.

$$(d) VP \rightarrow \text{Cop} + V_c$$

mūḍḍa bimar japda he 'the boy seems to be sick'.

bimar 'sick' is copula,

japda he 'seems' is V_c.

An optional adverb can precede VP, as in :

$$(a) mūḍḍa kāl bimar si \quad \text{'the boy was sick yesterday'}$$

$$(b) mūḍḍa ucci ucci rōḍa he \quad \text{'the boy is crying aloud'}$$

$$(c) kūrī khū te kəpṛe tō rōi si \quad \text{'the girl was washing the clothes at the well'}$$

$$(d) mūḍḍa kūj bimar japda he \quad \text{'the boy seems to be a little indisposed'}$$

The italicized elements in the above given sentences - kāl 'yesterday', ucci ucci 'aloud', 'khū te' 'at the well', kūj 'a little' - are adverbs.

2.1 As evident from the above examples, an adverb could indicate place or location, as in (c), time, as in (a) or manner, as in (b) and (d). As such—

$$\text{Adv} \rightarrow \left\{ \begin{array}{l} \text{Loc} \\ \text{Tm} \\ \text{Man} \end{array} \right\} \quad \begin{array}{l} \text{Loc} - \text{location} \\ \text{Tm} - \text{time} \\ \text{Man} - \text{manner} \end{array}$$

Note—In transformational grammar of English the adverb of manner is not included as a sub-category of adverb. It is rather derived from an embedded element. This method does not suit Punjabi.

3. NP, in a Kernel sentence, may be realized in any of the following forms :

$$NP \rightarrow \left\{ \begin{array}{l} \text{name} \quad (\text{Post}) \\ \text{Pron} \quad (\text{Post}) \\ (\text{Det}) \text{Nn} \quad (\text{Post}) \end{array} \right\}$$

Here name stands for a proper noun, Pron for a pronoun and Nn for a noun, other than a proper noun. Det is a determiner and Post is the sign for postposition.

Examples of the various types of NP are appended below.

(a—i) NP → name

móh kItab pṛda hṣ 'Mohan is reading a book.'

móh 'Mohan' is a proper noun.

(a—ii) NP → name

móh nē ē kItab pṛ lōi hṣ 'Mohan has read this book.'

The proper noun móh is followed by the postposition nē.

(b—i)+(b—ii) ó tēnū marega 'he will beat you'.

The first pronoun ó is not followed by a postposition, but the second one, tēnū (tē f tū + nū) is followed by the postposition nū 'to.'

(c—i) ē kUṛi kəl hazər si 'this girl was present yesterday'.

The noun kUṛi 'girl' is preceded by the determiner ē 'this.'

(c—ii) kUṛi nē kagəz paṛ dItta 'the girl tore away the paper'.

The noun kUṛi is followed by the postposition nē.

It may be pointed out here that the rules governing the occurrence of postpositions are very complicated. A noun or pronoun takes the oblique form when a postposition follows it. The oblique form of nouns is different for different type of noun stems, and also it varies according to the gender and number of the following noun. If the relevant rules are to be strong enough to make a mechanical selection of the correct postposition, in its correct form, and also to give correct form to the nouns and pronouns preceding the postpositions, these rules must be very complicated, and should be accompanied by a number of morpho-phonemic rules. These rules may outnumber the whole set of PS rules and obligatory transformational rules given in this paper.

The rules concerning the postpositions are not impossible, but they will create confusion for a reader who has just been introduced to the generative-transformational grammar of Punjabi. It has, therefore, been decided to omit these rules from this introductory grammar.

4. In the light of the rules discussed above the kernel sentence in Punjabi may be realized by a selection from the following complex set :

$$\left\{ \begin{array}{l} \text{Name} \\ \text{Pron} \\ \text{(Det) Nn} \end{array} \right\} \begin{array}{l} \text{(Post)} \\ \text{(Post)} \\ \text{(Post)} \end{array} + (\text{Adv}) \left\{ \begin{array}{l} \text{Comp} + \text{'ho'} \\ \text{NP} + \text{Vt/Vi} \\ \text{Cóp} + \text{Ve} \end{array} \right\}$$

5. The Determiner

The determiner can broadly be put in five sub Categories.

(a) It could be a demonstrative determiner :

ē kItab meri hṣ 'this book is mine.'

ē 'this' is demonstrative (Dem).

(b) In the sentence—tera pṛdā a

gIta hṣ 'your brother has arrived',

tera 'your' is genitive (Gen).

(c) kəi dukanā bēd sən 'many shops were closed.'

Here kəi 'many' is indefinite (Ind) determiner.

(d) car botlā fUṛi gəiā 'four bottles were broken.'

In this sentence car 'four' is numeral (Num) determiner.

NOTE : The numeral determiners could be (i) Cardinals—car 'four', sət 'seven' (ii) ordinals—pēla 'first', duja 'second' (iii) multiples dūra 'double' cōra 'four-fold' (iv) cumulatives—dovē 'both', dēse 'all the ten'... A further rule could account for this sub-categorization. But this rule is omitted here, only for the sake of brevity. All types of numerals are kept under a common heading—Num.

(e) bUṛdā bēld mər gIta 'the old ox died'.

Here bUṛdā 'old' is adjective (Adj).

Thus

$$\text{Det} \rightarrow \left\{ \begin{array}{l} \text{Dem} \\ \text{Gen} \\ \text{Ind} \\ \text{Num} \\ \text{Adj} \end{array} \right\}$$

6. The Complement—

[a] Complement may be an NP, as in kətar mēra pṛdā hṣ 'Kartar is my brother.'

[b] It can be an adjective as in :

ē bəṛa colāk hṣ 'he is very clever.'

[c] Or it may be a locative :

ḡakṛ həspətāl vlc si 'the doctor was in the hospital.'

Therefore the rule explaining the form of the complement is :

$$\text{Comp} \rightarrow \left\{ \begin{array}{l} \text{NP} \\ \text{Adj} \\ \text{Loc} \end{array} \right\}$$

7. The Copula

The copula can be an NP or an adjective.

ôda caca vîzîr bôq gla 'his uncle became a minister.'
 mē rogi ho gla hā 'I have become a sickly person.'

bîgla des azad ho gla hs 'Bangla Desh has become independent' dāvai kôpi lōgdi si 'The medicine tasted bitter'.
 So we have :

Cop → { NP
Adj }

8. These rules can provide a broad structure of the kernel sentences. The rules are arranged and serially numbered as under :

S → NP + VP

... (1)

Cop → { NP
Adj } ... (5)

VP → (Adv) { Comp + 'ho'
Vi
NP + Vt
Cop + Vc }

... (2)

NP → { Name (Post)
Pron (Post)
(Det) Nn (Post) } ... (6)

Adv → { Loc
Tm
Man }

... (3)

Det → { Dem
Gen
Ind
Num
Adj } ... (7)

Comp → { NP
Adj
Loc }

... (4)

Since the complement and the copula contain an optional element NP, therefore the rule concerning the expansion of the NP must come after the rules for the complement and the copula. The rule concerning VP is given priority over the rule for NP for the same reason.

Specimens of lexicon may also be added, but are omitted here because we have yet to expand these elements to obtain the proper forms.

9. We shall now try to obtain the derivation of a Kernel String (which will give only abstract forms arrived at through the rules explained so far.)

(a) S ... (1)
 NP + VP ... (2)
 NP + Adv + Vi ... (3)
 NP + Loc + Vi ... (4)

Det + Nn + Loc + Vi ... (4)
 Ind + Nn + Loc + Vi ... (5)

This string underlies the sentences of the type given below. These sentences are obtained by making use of the following lexicon.

Ind ... sare 'all', kûj 'some, a few'
 Nn ... mûḍḍe 'boys', lok 'people'

Loc ... mādan vîc 'in the ground', othe 'there'
 Vi ... kheḍ rāe sən 'were playing',
 khəlotə hən 'are standing'

Even with this strictly restricted list of lexicon we can get 32 sentences based on the above string. Only four specimens are given here :

(i) sare mûḍḍe mādan vîc kheḍ rāe sən
 'all the boys were playing in the ground'.
 (ii) kûj mûḍḍe mādan vîc kheḍ rāe hən
 'some boys are playing in the ground'.
 (iii) kûj lok othe khəlotə hən
 'some people are standing there.'
 (iv) sare lok mādan vîc khəlotə hən
 'all people are standing in the ground'.

[b] Sentences of the type—mûḍḍe ne kutte nu marîa 'the boy struck the dog' can be derived as given below, by making suitable selections from various optional elements from different rules:

S
 NP + VP ... [1]
 NP + NP + Vt ... [2]

Nn + Post + NP + Vt ... [6]
 Nn + Post + Nn + Post + Vt ... [6]

To get the sentence—mûḍḍe ne kutte nu marîa—the lexicon will include :

Nn... mûḍḍa 'boy', kutta 'dog'
 Post ... nē (the postposition of nominative case)
 nū (the post position of accusative case)
 Vt... mar 'strike, beat'.

In the actual sentence we have used mûḍḍe in place of mûḍḍa, and kutte instead of kutta. Similarly the form of the verb marîa is also different form mar which is provided by the lexicon. The reason is that, in Punjabi, the nouns (and also most adjectives) are declined for number, gender and case. Again, the verb correct form of the noun, the adjective and the verb.

Probable Etymologies of the Words Cited

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1. *khopri* 'skull'; Sanskrit : *kharpara*, *kapāl* (*Mālatī Mādhava* 1.2), *kapālika* (*Manusmṛiti* 4.76); Pali : *kapāla*; Prakrit : *kavāla*, *kabhalla*; Sindhi : *khopo*; Kashmiri : *kwoju*; Hindi : *khopari*; Oriya : *kapāla*; Gujarati : *kapāl*; Marathi : *kapāl*; Powadhi : *khopri*; Lahndi : *khopri*; Malwai : *khropri*.
2. *vaḷ* 'hair'; Sanskrit : *bāl* (*Kumāra Sambhavam* 1.48); Pali : *vālo*; Prakrit : *vālo*; Kashmiri : *wāl*; Assamese : *bāl*; Bengali : *bāl*; Sindhi : *vāru*; Gujarati : *vāl*; Western Pahari : *wal*; Doabi : *baḷ*; Old Punjabi : *kesh*; Lahndi : *val*.
3. *parvāṣṭa* 'eye brow'; Sanskrit : *bhrūlatā*, *bhrūvrita*, *bhrū* (*Kumāra Sambhavam* 1.47); Pali : *bhamuka*; Prakrit : *bhīṇḍi*; Hindi : *bhūḥ*; Kashmiri : *bhau*; Sindhi : *parun*; Powadhi : *sēli*; Poṣhohari : *pārmāṣṭa*; Multani : *bhārbīṣṭa*; Doabi : *sēli*.
4. *cimnapī* 'eye lash'; Sanskrit : *netrachada*, *akshipakshma*; (Etymology probably from the onomatopoeic word *jhirmar*); Sindhi : *Jhirmari*; Powadhi, Doabi, Malwai : *pīphāṇ*.
5. *ḍela* 'eye bal'; Sanskrit : *biḍāl*, *viḍāl* (Also possible < * *ḍal*, Turner 311); Sindhi : *ḍelo*; Hindi : *ḍelā*; Malwai : *aṇa*, *āḍa*; Powadhi : *ḍē la*.
6. *buḷ* 'gums'; Sanskrit : *dantaveṣṭa* (*Yajurveda* 3.96); Pali : *dantaveṣṭha*; Prakrit : *buḷo*; Hindi : *masūrā*; Powadhi : *loṣuṇa*, *noṣuṇa*; Malwai : *noṣuṇa*.
7. *dāḷ* 'mollar'; Sanskrit : *dāḍhā*, *dāṣṭra*; Pali : *dāḍhā*; Prakrit : *dāḍha*; Hindi : *ḍāḍh*; Lahndi : *dahaḷ*; Malwai : *jāḷ*; Powadhi : *jāḷ*.
8. *jīb* 'tongue'; Sanskrit : *jihvā* (*Nānārtharatnāmālā* 1050); Pali : *jivhā* (*Dham Sanginī* 287); Prakrit : *jihā*; Sindhi : *jibhā*; Hindi : *jihvā*; Haryanavi : *jīb*; Kashmiri : *jeb*; Western Pahari : *jīb*; Malwai : *jīb*; Lahndi : *jibhli*, *jibh*.
9. *gicci* 'neck'; Sanskrit : *grīvā* (*Abhigyanashakuntalam* 1.7), Pali : *gīva*; Prakrit : *gīvā*; Hindi : *gardan*; Persian : *glo*; Doabi : *gārdan*; Malwai : *gicci*; Powadhi : *gicci*.
10. *kāḍi* 'adam's apple'; Sanskrit : *kandhar* (*Yāgyavalkya Smṛiti* 2.220), *kaṇḥi* (*Dashakumāracharitam* 7.3); Pali : *kaṇṭha*; Prakrit : *kaṇṭha*; Oriya : *kaṇṭha*; Powadhi : *kāḍ*; Malwai : *kāḍ*; Lahndi : *kāḍi*.
11. *hās* 'collar bone'; Sanskrit : *aṃsha*, *aṃsa* (*Mahābhārata* 1.227.22); Pali : *aṃsa*; Prakrit : *aṃsa*; Hindi : *has*; Sindhi : *hanjhi*; Malwai : *hās*; Powadhi : *hās*; Lahndi : *hassi*.
12. *mōḍa* 'shoulder'; Sanskrit : *mūrdhan* (*Kumāra Sambhavam* 3.22); Pali : *mūḍhan*; Prakrit : *mūḍḍha*; Hindi : *kandhā*; Doabi : *mōḍa*.
13. *bā* 'arm'; Sanskrit : *bāhu* (*Abhigyanashakuntalam* 1.16); Pali : *bāhu*; Prakrit : *bāhā*, *bāhu*; Kashmiri : *bāḥ*; Bengali : *bāh*; Oriya : *bāhā*, *Bihari* : *bāhu*; Hindi : *bāḥ*; Lahndi : *bāḥ*; Powadhi : *bāḥ*; Malwai : *bāḥ*.
14. *ḍola* 'calf of arm'; Sanskrit : *doh*; Pali : *dor*; Prakrit : *dor*; Powadhi : *ḍola*; Malwai : *ḍola*.
15. *arē* 'elbow'; Sanskrit : *aratni* (*Mahābhārata* 3.157.70); Pali : *ratni*; Prakrit : *araṇi*; Powadhi : *kūṇi*; Malwai : *kūṇi*; Doabi : *arēk*.
16. *viṇi* 'wrist'; Sanskrit : *maṇi*, *maṇibandha* (*Abhigyanashakuntalam* 7); Pali : *maṇi*; Prakrit : *maṇi*; Hindi : *kalāi*; Doabi : *biṇi*; Powadhi : *guṭ*; Malwai : *guṭ*.
17. *cici* 'little finger'; probably loan from Dravidian languages (*Kurukh* : *chichi* 'little finger'; *Tamil* : *chinnaviral*; *Malayalam* : *chittaviral*).
18. *tālī* 'palm'; Sanskrit : *tala* (*Raghuvamśam* 6.18); Pali : *tala*; Prakrit : *tala*; Hindi : *hathelī*; Sindhi : *tili*; Lahndi : *tēlla*; Powadhi : *theli*; Malwai : *thēli*; Dogri : *tēli*.
19. *poṭa* 'finger tip'; Sanskrit : *puṣṭa* (*Raghuvamśam* 9.68); Prakrit : *poṭ*; Powadhi : *poṭa*; Malwai : *poṭa*; Lahndi : *poṭa*.
20. *gāḍ* 'knot'; Sanskrit : *granthi* (*Shringārashatakam* 19); Pali : *gath*, Prakrit : *gaṇṭhi*; Sindhi : *ganḍuṇ*; Rajasthani : *gaṇṇau*; Powadhi : *gaṇh*; Malwai : *gaṇh*; Dogri : *gāḍ*; Lahndi : *gāḍ*, *gaṇh*.

21. *lāp* 'a handful'; Sanskrit : *larpa*
(Etymology probably < *lap, Turner
10940); Lahndi : *lap*; Powadhi :
lāp; Malwai : *lāp*; Dogri : *lāp*.
Kashmiri : *drot*; Sindhi : *dāfro*;
Malwai : *dāti*, Powadhi : *dati*;
Lahndi : *ḍatr*.
22. *ādrā* 'intestines'; Sanskrit :
antara (*Mālwikāgnimitram* 1.24); Pali :
antam; Prakrit : *ant*; Sindhi :
andr; Rajasthani : *antṛa*;
Pothohari : *andər*; Powadhi : *antəri*;
Dogri : *ādrā*.
23. *vakkhi* 'left or right side';
Sanskrit : *vāksha* (*Raghuvamsham* 3.34);
Pali : *vakkh*; Prakrit : *vacch*;
Lahndi : *vakkhi*; Doabi : *bakkhi*;
Dogri : *pasa*.
24. *pīnni* 'calf of the leg'; Sanskrit :
piṇḍikā (*Mahābhāratam* 1.155.33);
Pali : *piṇḍa* (*Chullunīkāyam* 199);
Prakrit : *piṇṇa* (*Pāi Lacchī*
Nāmamālā); Sindhi : *pinu*; Hindi :
piṇḍali; Komani : *pini*;
Jipsy : *pinro*; Dard : *poṇḍi*;
Powadhi : *pījli*; Lahndi : *pinni*.
25. *lāu* 'blood'; Sanskrit : *rakta*,
rudhira, *lohita* (*Bṛihadarāṇyakopaniṣad*
3.2.13); Pali : *ratto*; Prakrit : *ratto*;
Hindi : *khūṇ*; Dogri : *lāu*; Powadhi :
khun, *lāhu*; Doabi : *lāu*.
26. *āthru* 'tear'; Sanskrit : *ashru*
(*Raghuvamsham* 3.61); Pali : *assuk*
(*Bāl Jātaka*); Prakrit : *aṃsu*;
Sindhi : *hanjhu*; Hindi : *āsu*;
Kashmiri : *ashu*; Rajasthani : *āsu*;
Malwai : *ājo*, *hāju*; Lahndi : *āthru*.
27. *mūrka* *pāsina* 'perspiration';
Sanskrit : *praswinna*; Hindi : *pasinā*;
Malwai : *pāsinna*; Powadhi : *mūrka*;
Dogri : *pāsa*.
28. *sīar* 'furrow'; Sanskrit : *sītā*
(*Kumāra Sambhavam* 5.61); Pali : *siḍā*;
Prakrit : *siyā*; Powadhi : *sīar*;
Dogri : *sīar*.
29. *rāl* 'encircling'; Sanskrit : *halarekhā*,
balahati, *rekhā*—*val*, *rekhā*
(*Raghuvamsham* 1.17); Pali : *rehāval*;
Powadhi : *hālaṭ*; Malwai : *hālā*;
Doabi : *hālaṭ*.
30. *arli* 'pin of yoke'; Sanskrit :
argali, *arṣu*, *argalikā*, *argal*
(*Raghuvamsham* 18.4); Pali : *ararā*;
Prakrit : *arari*; Powadhi : *gatte*;
Malwai : *arali*; Doabi : *arali*.
31. *kāsi* 'spade'; probably loan from Persian.
32. *dasta* 'handle'; probably loan from Persian.
33. *khurpa* 'hoe'; Sanskrit : *khanitram*
(Etymology not from Sanskrit)
Dogri : *rāba*.
34. *datri* 'sickle'; Sanskrit : *dātram*
(*Mahābhāratam* 12.228.60); Pali :
dātta; Prakrit : *dātta*.
35. *biṛa* *bāṇ* 'button'; loan from
English *button*, French *bouton*.
36. *pīo* 'father'; Sanskrit : *pitri*
(*Raghuvamsham* 14.83); Pali : *pitā*;
Prakrit : *piyā*; *Apabhramsham* : *piyā*
(*Karkandā Charitam* 6.1.8); Hindi : *pitā*;
Haryanavi : *pīhar*; Dogri : *bāb*;
Malwai : *piu*; Doabi : *pe*.
37. *pānvāla* 'sister's husband';
Sanskrit : *bhaganipati* (Etymology
on the analogy of word number 43);
Dogri : *pānḍja*; Malwai : *pārḍṇa*;
Powadhi : *pārḍṇa*; Majhi : *jija*.
38. *dādēs* 'spouse's grandmother'
(*dadi*+*sās* 'mother-in-law');
Sanskrit : *shwashru*; Pali : *sassu*;
Prakrit : *sāsu*; *Apabhramsh* : *sasu*;
Powadhi : *dadāsari*; Malwai : *pārḍṇa*,
dadāsari; Doabi : *dādri*.
39. *dādīḍra* 'spouse's grand-father'
(*dada*+*sāra* 'father-in-law');
Sanskrit : *shwashur*; Pali : *sasur*;
Prakrit : *shasur*; *Apabhramsh* : *sasurā*;
Powadhi : *dadāsara*.
40. *nānēs* 'spouse's mother's mother'
(*nani*+*sās* cf word number 38).
41. *nānīḍra* 'spouse's mother's
father' (*nana*+*sāra* cf word number 39).
42. *nānan* 'husband's sister';
Sanskrit : *nanātri* (*Rigved* 10.85.46); Pali : *nanandam*; Prakrit :
nānanda; Hindi : *nanand*; Sindhi : *niṇum*;
Powadhi : *nānā*; Dogri : *nānā*.
43. *nānanvāla* 'husband's sister's
husband'; Sanskrit : *nanātripati*
(on the analogy of word number 37).
44. *pānevā* 'sister's son';
Sanskrit : *bhāginēya* (*Nānārtharatnamālā*
1768); Pali : *bhājineyyo*;
Prakrit : *bhājīna*; Hindi : *bhāṇjā*;
Sindhi : *bhanejo*; Pothohari : *pāṇḍa*;
Dogri : *pāṇḍa*; Powadhi : *pāṇja*;
Doabi : *pāṇja*.
45. *pānevī* 'sister's son'; feminine form
of word number 44.
46. *sīṭṭa* 'ear of wheat'; probably non-Sanskritic
word.
Sindhi : *sīṭṭo*; Lahndi : *sīṭṭa*.
47. *godī* 'process of hoeing'; Sanskrit.
khod 'to break in to pieces, cut up'
(*g* < *goḍ*, Turner 3034); Powadhi : *godai*.
48. *ḍḍḍe* 'ears of gram plant'; non—
Sanskritic word < **dadha*.
49. *mākai* 'maize'; Sanskrit : *mark*;
Pali : *makk*; Prakrit : *makk*;
Malwai : *mākki*, Powadhi : *mākki*.

50. *challi* 'ear of the maize plant'; non-Sanskritic word.
51. *gul* 'hard residue of maize ear after removing grains'; Sanskrit : golaka ; Majhi : tukka.
52. *dūb* 'ear of surghun valgari'; non-Sanskritic word.
53. *kamad* 'sugar cane crop'; Sanskrit : ikshu (mant); Prakrit : ikkumant ; Hindi : kamād ; Doabi : Ikh ; Lahndi : Ikh ; Powadhi : Ikh.
54. *khori* 'dried leaves of sugar cane'; Sanskrit : koṣara ; Malwai : patti ; Powadhi : patti.
55. *velṇā* 'mill to crush sugar cane'; Sanskrit : vēllana (vēṇisamhār 6.9) ; Pali : vellana, Prakrit : vellaṇ ; Sindhi : velaṇu ; Oriya : belāṇā ; Bihari : belan ; Hindi : belnā ; Lahndi : velṇa ; Powadhi : kəḷhəri ; Malwai : kulāṇi ; Doabi : belṇa.
56. *gāṛi* 'seat of a Persian wheel'; Sanskrit : ghṛāḥ 'to fix' ; Powadhi : gādāl ; Malwai : gadār.
57. *khope* 'pair of caps to cover the eyes of bullocks'; probably loan word from Persian.
58. *pār* 'circular track'; probably loan word from Dravidian (cf Tamil paṇḍi).
59. *rā* 'juice of sugar cane'; Sanskrit : rasa (Mahābhārata 14.91.21) ; Pali : rasa ; Prakrit : rasa ; Sindhi : raho ; Kashmiri : ras, Marathi : ras ; Lahndi : rā ; Powadhi : rās ; Malwai : rā, rās.
60. *mūḍḍa* 'thread ball'; probably non-Sanskritic word.
61. *sāṇ* 'hemp'; Sanskrit : śaṇa (Manusmṛiti 2.42) ; Pali : sāṇa ; Oriya : sāṇa, chaṇa ; Hindi : san ; Lahndi : sāṇ ; Malwai : sān ; Powadhi : sāṇ.
62. *talupā* 'stalks of hemp'; Sanskrit : tanu-vanti (an artificial word in Sanskrit) ; Powadhi : kōṇa ; Malwai : sikhā.
63. *bataū* 'bringle'; Sanskrit : vātingana (loan in Sanskrit through Persio-Arabic); Malwai : bataū ; Powadhi : bataū ; Dogri : pəṭṭhe ; Doabi : bəṭue, bēḡon.
64. *ḷḷḍo* 'Cucurbita lobata'; non-Sanskritic word (Etymology from ḷḷḍas Turner 5463) ; Powadhi : ḷḷḍma ; Malwai : ḷḷḍo ; Dogri : ḷḷḍa.
65. *hadvana* 'water mellow'; probably loan from Dard hindwānā.
66. *trèk* 'Malia azedarach'; probably non-Sanskritic word.

67. *təkḍe* 'ball like fruit of Malia azedarach'; probably non-Sanskritic word.
68. *bōṛ* 'Banyan tree (Ficus indica)'; Sanskrit : vaṭa (Raghuvamśham 13.53) ; Pali : vaḍa ; Prakrit : vaḍa ; Powadhi : bəṛḍṭa ; Malwai : bəṛḍṭa ; Dogri : bəṛ.
69. *māḷ* 'buffalo'; Sanskrit : mahiṣī (Nānārtharatnamālā 2087) ; Pali : mahis, mahīs, mahins (Digh Nikaya 16) ; Prakrit : mahiṣi ; Sindhi : mēhi ; Hindi : bhains ; Kashmiri : mains ; Western Pahari : mōṭ ; Powadhi : mēs ; Lahndi : mē.
70. *bōld* 'ox'; Sanskrit : balivarda ; Pali : balivadd ; Sindhi : baledo ; Bengali : balad ; Hindi : balad ; Gujarati : baḷad ; Nihali : baddi ; Lahndi : bōleda ; Powadhi : bōld ; Malwai : bōld ; Doabi : bel.
71. *vēṛka* 'grown up male calf'; Sanskrit : vatsa ; Pali : vassa ; Prakrit : vassa ; Powadhi : bēṛa ; Malwai : bēṛka.
72. *uṭh* 'camel'; Sanskrit : uṣṭra (Rig Ved 10.106.2) ; Pali : oṭh (Vinaya Nikay 111.52) ; Prakrit : uṭṭ ; Dard : ud ; Kashmiri : wyuṭh ; Hindi : ūṭ ; Sindhi : ūṭ ; Powadhi : uṭh ; Lahndi : uṭh ; Dogri : uṭ.
73. *che* 'six'; Sanskrit : chaṭṣa (Manusmṛiti 1.16) ; Pali : chakka ; Prakrit : chakka ; Malwai : chi ; Powadhi : chi.
74. *yarā* 'eleven'; Sanskrit : ekādashā (Bṛihadāraṇyakopaniṣad 3.9.4) ; Hindi : giārāḥ ; Malwai : giara, Powadhi : giara ; Dogri : yarā.
75. *vī* 'twenty'; Sanskrit : vimśati (Mahābhārata 7.36) ; Pali : visati ; Prakrit : visati ; Sindhi : vīh ; Haryanvi : bis ; Hindi : bis ; Kashmiri : vuh ; Malwai : bis ; Lahndi : bih ; Dogri : bi.
76. *pāḷji* 'twenty five'; Sanskrit : pañcaviṃśati ; Prakrit : pañcāśati ; Sindhi : panjviha ; Bihari : paṇḍi ; Hindi : paṇḍi ; Oriya : paṇḍi ; Doabi : pacci ; Dogri : pāḷji.
77. *dūr* 'one and half'; Sanskrit : dvyaṛdha (meaning two and half, only sound resemblance here) ; Pali : diyaḍḍha ; Marathi : dīḍ ; Gujarati : dōḍh ; Bihari : dēṛha ; Lahndi : dīḍḍh, Doabi : dūr, dēḍ.
78. *terkhaṇ* 'carpenter'; Sanskrit : takshaka ; Urdu : baṛai ; Hindi : baṛai ; Doabi : təkhan ; Powadhi : təkhan.

79. *mēra* 'water carrier'; Sanskrit :
malāha ; Powadhi : cūr ;
Malwai : cūr ; Doabi : cūr.
80. *dāṭ* 'curd'; Sanskrit : dadhi
Yāgyavalkya Smṛiti 1.289 ;
Pali : dadhi; Prakrit : dahi ;
Oriya : dahi ; Bengali : dahi,
Hindi : dahi ; Lahndi : dahī ;
Powadhi : dēhī ; Malwai : dēhī.
81. *chīḍḍi* 'thick residue from butter
milk'; non-Sanskritic word,
Powadhi : poṇ ; Malwai : chīḍḍi, chīddi.
82. *kīo* 'clarified butter or ghee';
Sanskrit : ghṛit (Mahābhārata 12.43.7) ;
Pali : ghata , giya ;
Kashmiri : gyeṇ ; Oriya : ghia ;
Bihari : ghyu ; Hindi : ghi ;
Sindhi : giya ; Lahndi : ghio ;
Powadhi : kī ; Doabi : kē ;
Dogri : kiō.
83. *cā* 'tea'; recently adopted by
Sanskrit : caḥā ; Hindi : cāe ;
Powadhi : cá ; Dogri : cá.
84. *luṇ* 'salt'; Sanskrit : lavaṇa
(Nānārtharatnamālā 1451) ;
Pali : loṇ (Vinaya Nikāy 1.202) ;
Prakrit : loṇiya (Etruselunga 22) ;
Apabhraṃsh : loṇu ; Kashmiri : nuṇ ;
Sindhi : luṇu ; Rajasthani : loṇ ;
Powadhi : nuṇ.
85. *būa* ∞ dāvaja 'door'; Sanskrit :
dvāra (Mudrārakṣas 4) ; Pali : var ;
Prakrit : duār (Mudrarakṣas 4) ;
Hindi : darvājā ; Kashmiri : kapāt ;
Rajasthani : kiwār ; Powadhi : dāvējja ;
Malwai : dāvējja, bar.
86. *pānāla* 'outlet for the flow of
water from the roof'; Sanskrit :
prajā ; Malwai : pānāla ;
Powadhi : pātala.
87. *cugaṭh* 'threshold'; Sanskrit : dehali ;
(Etymology seems from chaturkaṣṭha) ;
Malwai : cagaṭh ; Dogri : dālīj.
88. *pārat* 'big brass plate for kneading
flour'; Sanskrit : pātram
(Raghuvamśam 5.2.72 ; meaning extended
now) ; Doabi : prāt ; Dogri : trābī ;
Malwai : prāt ; Powadhi : prāt.
89. *nēṭ* 'wooden frame to keep the churning
pot on'; Sanskrit : netram (cf word number 90).
90. *netra* 'a thin rope used for churning
milk', Sanskrit : netram (Mahābhārata
8.6.22) ; Powadhi : neti ;
Malwai , netra, neti
91. *pēd* 'side of the cot to which feet
lie'; Sanskrit : pādāṇam ;
Dogri : prēdi ; Malwai : pēd ;
Powadhi : dōṇ.
92. *bākar* pherna 'to sweep';
Sanskrit : prasara ; Majhi : bāri
pherna ; Powadhi : sībrā ;
Malwai : bākar marni , suni dena ;
Dogri : bāri deṇa.
93. *līḇṇā* 'to plaster'; Sanskrit :
lip (Shishupālavadham 3.8) ;
Pali : lip ; Prakrit : lip ;
Powadhi : līmṇa ; Dogri : lippṇa ;
Powadhi : lippṇa.
94. *cet* 'month corresponding to March April';
Sanskrit : caitra ; Pali : cet ;
Prakrit : cett ; Kashmiri : chithar ;
Sindhi : ceṭru ; Westren Pahari :
ceṭ ; Doabi : cet ; Powadhi : cet.
95. *vasakh* 'month corresponding to April
May'; Sanskrit : vaishākha ;
Pali : vesākh ; Prakrit : vesāha ;
Doabi : basakh ; Malwai : basakh.
96. *katta* 'month corresponding to
October November'; Sanskrit :
kārtika ; Hindi : katta ;
Dogri : katta ; Doabi : kātī ;
Malwai : kātī , kātī.
97. *māggar* 'month corresponding to
November December'; Sanskrit :
mārgashīra (Bhāgavatam 6.9.2) ;
Pahari : māgtār ; Dogri : māggar ;
Powadhi : māggar ; Malwai : māggar.
98. *cāṭā* ∞ purāṇ 'east';
Sanskrit : purāṇa
Malwai : pura ; Powadhi : pura.
99. *lēda* ∞ pācchā 'west'; Sanskrit :
pāścāyama ; Prakrit : pācchama ;
Malwai : chīpda , pācchā ; Dogri : kārḍā.
100. *dākkhān* 'south'; Sanskrit : dakṣiṇa ;
Pali : dakkhaṇa ; Malwai : dākkhān ;
Powadhi : dākkhān.
101. *pār* ∞ uttār 'north'; Sanskrit : uttara ;
Pali : uttar ; Prakrit : uttar ;
Malwai : pāhar ; Powadhi : pāhar.
Dogri : pār.

PHONETIC READER

(based on the story of Saint Puran)

TEXTS FROM

RAWALPINDI

DHUDIAL

TALAGANG

MIANWALI

SARGODHA

JHANG

SHUJABAD

UPPER MAHASU

LOWER MAHASU

KANGRA

KULU

MANDI

CHAMBA

PUNCH

AKHNUR

UDHAMPUR

JAMMU-TAWI

BASOLI

SAMBA

KATHUA

TARN TARAN

PHAGWARA

PATIALA

BARNALA

ROHTAK

ਪੂਰਨ ਭਗਤ

ਸਿਆਲਕੋਟ ਦਾ ਇਕ ਰਾਜਾ ਸੀ ਸਲਵਾਨ । ਸਾਰੇ ਜਗਤ ਵਿਚ ਉਹਦਾ ਹੁਕਮ ਚਲਦਾ ਸੀ ਪਰ ਉਹ ਫਿਰ ਵੀ ਉਦਾਸ ਰਹਿੰਦਾ ਸੀ । ਰੱਬ ਦੀ ਕਰਨੀ ਨੂੰ ਕੌਣ ਮੋੜੇ । ਰਾਜੇ ਨੇ ਸਾਧਾਂ ਸੰਤਾਂ ਦੀ ਸੇਵਾ ਤਾਂ ਬਹੁਤ ਕੀਤੀ ਪਰ ਉਹਨੂੰ ਕਈ ਵਰ੍ਹੇ ਉਲਾਦ ਦਾ ਸੁਖ ਨਾ ਮਿਲਿਆ ।

ਅਖੀਰ ਨੂੰ ਅਣਗਿਣਤ ਮੰਨਤਾਂ ਮਨੋਤਾਂ ਪਿੱਛੋਂ ਰਾਣੀ ਇੱਛਰਾਂ ਦੇ ਪੈਰੋਂ ਪੂਰਨ ਭਗਤ ਨੇ ਜਨਮ ਲਿਆ । ਰਾਜੇ ਦੇ ਘਰ ਖੁਸ਼ੀਆਂ ਦਾ ਕੋਈ ਅੰਤ ਹਿਸਾਬ ਨਾ ਰਿਹਾ । ਬਾਹਮਣਾਂ ਨੂੰ ਸੱਦ ਕੇ ਜਦੋਂ ਪੱਤਰੀ ਖੁਲ੍ਹਾਈ ਤਾਂ ਬਾਹਮਣ ਨੇ ਕਿਹਾ : ਰਾਜਿਆ, ਬਾਰਾਂ ਸਾਲ ਪੁੱਤ ਦੇ ਮੂੰਹ ਨਾ ਲੱਗੀ, ਗ੍ਰੇਹ ਏ ਤੇਰੇ ਤੇ, ਉਂਝ ਤੇਰਾ ਪੁੱਤ ਬੜਾ ਕਰਨੀ ਵਾਲਾ ਹੋਊ । ਰਾਜੇ ਨੇ ਪੂਰਨ ਨੂੰ ਬਾਰਾਂ ਸਾਲ ਭੇਰੇ ਵਿਚ ਪਾ ਦਿੱਤਾ ।

ਬਾਰਾਂ ਸਾਲ ਪੂਰੇ ਹੋਏ ਤਾਂ ਪੂਰਨ ਭੋਰਿਓਂ ਬਾਹਰ ਨਿਕਲਿਆ । ਮਹਿਲਾਂ ਵਿਚ ਦੀਵੇ ਜਗਾਏ ਗਏ । ਬਾਹਮਣਾਂ ਨੂੰ ਗਊਆਂ ਪੁੰਨ ਕੀਤੀਆਂ । ਪੂਰਨ ਜਦੋਂ ਭੇਰੇ ਵਿਚ ਸੀ ਤਾਂ ਰਾਜੇ ਨੇ ਇੱਕ ਹੋਰ ਵਿਆਹ ਕਰਵਾ ਲਿਆ ਸੀ, ਲੂਣਾ ਨਾਲ, ਜੋ ਜਾਤ ਦੀ ਤਾਂ ਚਮਿਆਰੀ ਸੀ ਪਰ ਸੁਹਣੀ ਅੰਤਾਂ ਦੀ ਸੀ । ਪੂਰਨ ਨੇ ਜਦੋਂ ਰਾਜੇ ਨੂੰ ਮੱਥਾ ਟੇਕਿਆ ਤਾਂ ਰਾਜੇ ਨੇ ਪਲੋਸ ਕੇ ਸਿਰ ਲਾਗੀਆਂ ਨੂੰ ਕਿਹਾ : ਇਹਦੇ ਲਈ ਕੋਈ ਸਾਕ ਭਾਲੋ । ਪਰ ਪੂਰਨ ਨੇ ਨਾਂਹ ਕਰ ਦਿੱਤੀ : ਪਿਤਾ ਜੀ ਅਜੇ ਨਹੀਂ ਚਿੱਤ ਕਰਦਾ ਬੇੜੀਆਂ ਪਵੇਣ ਨੂੰ । ਫੇਰ ਰਾਜੇ ਨੇ ਆਖਿਆ : ਚੰਗਾ ਜਾਹ ਆਪਣੀਆਂ ਮਾਵਾਂ ਨੂੰ ਮਿਲ ਆ । ਪਹਿਲਾਂ ਆਪਣੀ ਧਰਮ ਦੀ ਮਾਂ ਲੂਣਾ ਕੋਲ ਜਾਈਂ ।

ਨੌਕਰਾਂ ਚਾਕਰਾਂ ਨੂੰ ਨਾਲ ਲੈ ਕੇ ਪੂਰਨ ਲੂਣਾ ਦੇ ਮਹਿਲੀਂ ਆ ਗਿਆ । ਮੱਥਾ ਟੇਕਿਆ ਪਰ ਲੂਣਾ ਵੇਖਦਿਆਂ ਈ ਡੁੱਲ ਗਈ ਉਹਦੇ ਤੇ । ਸਿਰ ਤਾਂ ਕੀ ਪਲੋਸਣਾ ਸੀ, ਕਹਿੰਦੀ : ਤੂੰ ਮੇਰੇ ਹਾਣ ਦਾ ਏਂ, ਬਹਿ ਜਾ ਮੇਰੀ ਸੇਜ ਤੇ । ਪੂਰਨ ਨੇ ਬਥੇਰਾ ਕਿਹਾ : ਤੂੰ ਮੇਰੀ ਧਰਮ ਦੀ ਮਾਂ ਏਂ ਇਹ ਕਹਿਰ ਨਾ ਢਾ । ਲੂਣਾ ਆਖੇ : ਮੈਂ ਤੇਰੀ ਮਾਂ ਕਿਵੇਂ ਹੋਈ ? ਬਹੁਤ ਝਗੜਾ ਹੋਇਆ । ਪੂਰਨ ਨਾ ਮੰਨਿਆ । ਕਹਿੰਦਾ : ਮਰਨਾ ਮਨਜ਼ੂਰ ਪਰ ਇਹ ਕੰਮ ਨਹੀਂ ਕਰਨਾ । ਭੱਜ ਆਇਆ ਛੁਡਾ ਕੇ ਬਾਂਹ ।

ਓਧਰ ਜਦੋਂ ਰਾਣੀ ਲੂਣਾ ਨੇ ਵੇਖਿਆ ਗੱਲ ਤਾਂ ਬਣੀ ਨਾ ਤਾਂ ਖਣ-ਪੱਟੀ ਲੈ ਕੇ ਪੈ ਗਈ । ਰਾਜੇ ਪੁੱਛਿਆ : ਰਾਣੀਏ, ਗੱਲ ਦੱਸ । ਰਾਣੀ ਬੋਲੇ ਨਾ । ਜਦੋਂ ਤੀਜੀ ਵਾਰੀ ਬੁਲਾਈ ਤਾਂ ਰਾਣੀ ਕਹਿੰਦੀ : ਮੈਥੋਂ ਕੀ ਪੁਛਦੇ ਓ, ਉਹ ਤੋਂ ਪੁੱਛੇ ਜਿਹੜਾ ਅੱਜ ਭੇਰੇ ਵਿਚੋਂ ਨਿਕਲਿਆ । ਆਹ ਵੇਖੋ ਮੇਰਾ ਕੀ ਹਾਲ ਕਰ ਗਿਆ ।

ਰਾਜੇ ਨੇ ਦਿਨ ਮਸਾਂ ਚੜ੍ਹਾਇਆ । ਸੰਤਰੀਆਂ ਨੂੰ ਹੁਕਮ ਦਿੱਤਾ : ਪੂਰਨ ਨੂੰ ਲਿਆਓ, ਮੁਸ਼ਕਾਂ ਬੰਨ੍ਹ ਕੇ । ਸੰਤਰੀ ਪੂਰਨ ਨੂੰ ਲੈ ਆਏ । ਰਾਜਾ ਭਖਿਆ ਪਿਆ ਸੀ : ਤੈਨੂੰ ਸ਼ਰਮ ਨਾ ਆਈ ਇਹ ਕਾਰਾ ਕਰਦੇ ਨੂੰ । ਪੂਰਨ ਨੇ ਬਥੇਰੀਆਂ ਸਫਾਈਆਂ ਦਿੱਤੀਆਂ : ਜੇ ਮੰਨਦੇ ਨਹੀਂ ਤਾਂ ਤੇਲ ਦਾ ਕੜਾਹਾ ਤਪਾ ਕੇ ਮੇਰਾ ਹੱਥ ਡੋਬ ਦਿਓ, ਦਾਗ ਲੱਗ ਗਿਆ ਤਾਂ ਮੈਂ ਝੂਠਾ, ਨਹੀਂ ਤਾਂ ਰਾਣੀ । ਪਰ ਰਾਜੇ ਨੂੰ ਰਾਣੀ ਨੇ ਭਖਾਇਆ ਸੀ, ਉਹਨੇ ਪੂਰਨ ਦੀ ਇਕ ਨਾ ਮੰਨੀ ।

ਓਧਰ ਇੱਛਰਾਂ ਰੋਈਂ ਪਿੱਟੀਂ ਜਾਵੇ । ਵਿਰਲਾਪ ਕਰੇ : ਰਹਿਣ ਦੇ ਜੁਲਮ ਨਾ ਕਰ, ਮਸਾਂ ਮਸਾਂ ਅਸੀਂ ਪੁੱਤ ਲੱਭਾ । ਰਾਜਾ ਕੜਕਿਆ : ਦੂਰ ਹੋ ਜਾ ਅੱਖਾਂ ਤੋਂ, ਨਹੀਂ ਤਾਂ ਤੈਨੂੰ ਵੀ ਨਾਲ ਈ ਤੋਰ ਦੇਊਂ । ਰਾਜੇ ਨੇ ਕਿਸੇ ਦੀ ਨਾ ਸੁਣੀ । ਜਲਾਦਾਂ ਨੂੰ ਹੁਕਮ ਦਿੱਤਾ, ਇਹਦੇ ਹੱਥ ਪੈਰ ਵੱਢ ਕੇ ਖੂਹ ਵਿਚ ਸੁੱਟ ਆਓ ਤੇ ਇਹਦੇ ਲਹੂ ਦਾ ਕਟੋਰਾ ਭਰ ਕੇ ਲੂਣਾ ਨੂੰ ਦਿਓ । ਜਲਾਦ ਪੂਰਨ ਨੂੰ ਮੁਸ਼ਕਾਂ ਬੰਨ੍ਹ ਕੇ ਲੈ ਤੁਰੇ ਵੱਢਣ ਖਾਤਰ । ਇੱਛਰਾਂ ਤੜਪ ਉਠੀ ਤੇ ਰੋਂਦੀ ਰੋਂਦੀ ਅੰਨ੍ਹੀ ਹੋ ਗਈ । ਲੂਣਾ ਨੇ ਆਖਰੀ ਵਾਰ ਫੇਰ ਸੁਨੇਹਾ ਭੇਜਿਆ, ਹੁਣ ਵੀ ਮੰਨ ਜਾ, ਪਰ ਪੂਰਨ ਕਹੇ ਭਾਵੇਂ ਮਰ ਜਾਵਾਂ ਇਹ ਕੰਮ ਨਹੀਂ ਕਰਨਾ ।

ਬਾਰਾਂ ਸਾਲ ਪੂਰਨ ਖੂਹ ਵਿਚ ਪਿਆ ਰਿਹਾ । ਫੇਰ ਖੂਹ ਦੇ ਨੇੜੇ ਗੋਰਖ ਨਾਥ ਦੀ ਮੰਡਲੀ ਨੇ ਆ ਡੇਰਾ ਲਾਇਆ । ਇਕ ਚੇਲਾ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲੈਣ ਆਇਆ ਤਾਂ ਪੂਰਨ ਨੇ ਤੂੰਬੀ ਵਿਚ ਟੁੰਡ ਫਸਾ ਲਿਆ । ਜਦੋਂ ਤੂੰਬੀ ਬਾਹਰ ਨਾ ਆਈ ਤਾਂ ਓਥੇ ਈ ਤੂੰਬੀ ਛੱਡ ਕੇ ਗੋਰਖ ਨਾਥ ਕੋਲ ਚਲਾ ਗਿਆ । ਗੋਰਖ ਨਾਥ ਨੇ ਆ ਕੇ ਤਸੱਲੀ ਕਰੀ ਕਿ ਭਾਈ ਇਹ ਕੋਈ ਭੂਤ

ਪਰੇਤ ਨਹੀਂ, ਮਾਣਸ ਦੇਹ ਹੈ, ਬਾਹਰ ਕੱਢ ਲਿਆ ਤੇ ਮੁੰਨ ਲਿਆ ਚੇਲਾ। ਕਰਨੀ ਨਾਲ ਉਹਦੇ ਅੰਗ ਵੀ ਸਬੂਤ ਕਰ ਦਿੱਤੇ।

ਫੇਰ ਪੂਰਨ ਰਾਣੀ ਸੁੰਦਰਾਂ ਦੇ ਭੀਖ ਮੰਗਣ ਗਿਆ। ਉਹ ਵੀ ਭੁੱਲ ਗਈ ਉਹਦੇ ਤੇ। ਮੋਤੀਆਂ ਦਾ ਥਾਲ ਭਰ ਲਿਆਈ। ਪੂਰਨ ਨੇ ਕਿਹਾ : ਸਾਨੂੰ ਸਾਧਾਂ ਨੂੰ ਆਟਾ ਜਾਂ ਭੋਜਨ ਚਾਹੀਦਾ, ਮੋਤੀ ਨਹੀਂ। ਸੁੰਦਰਾਂ ਨੇ ਸਾਰੀ ਮੰਡਲੀ ਨੂੰ ਨਿਉਂਦਾ ਦਿੱਤਾ। ਗੋਰਖ ਖੁਸ਼ ਹੋਇਆ : ਮੰਗ ਕੀ ਮੰਗਦੀ ਏਂ ਰਾਣੀਏ। ਰਾਣੀ ਕਹਿੰਦੀ : ਹੋਰ ਤਾਂ ਰੱਬ ਦਾ ਦਿੱਤਾ ਸਭ ਕੁਝ ਏ ਪਰ ਆਹ ਪੂਰਨ ਮੈਨੂੰ ਦੇ ਦੇਉ। ਗੋਰਖ ਨਾਥ ਨੇ ਪੂਰਨ ਨੂੰ ਨਾਲ ਤੋਰ ਦਿੱਤਾ। ਆ ਕੇ ਮਹਿਲੀਂ ਰਾਣੀ ਆਖਿਆ : ਆਹ ਲਾਹ ਦੇ ਬਗਲੀਆਂ ਜਿਹੀਆ, ਸ਼ਾਹੀ ਪੁਸ਼ਾਕ ਪਾ ਲੈ। ਪੂਰਨ ਤਾਂ ਜਤੀ ਸੀ। ਜਦੋਂ ਉਹਨੇ ਇਹ ਖੇਢ ਵੇਖੀ ਤਾਂ ਬਹਾਨਾ ਕਰ ਕੇ ਬਾਹਰ ਚਲਾ ਗਿਆ ਤੇ ਸੁੰਦਰਾਂ ਕੋਠੇ ਤੇ ਖਲੋ ਕੇ ਉਹਨੂੰ ਵੇਖਣ ਲੱਗੀ। ਜਦੋਂ ਅੱਖਾਂ ਤੋਂ ਉਹਲੇ ਹੋ ਗਿਆ ਤਾਂ ਸੁੰਦਰਾਂ ਮਹਿਲਾਂ ਤੋਂ ਛਾਲ ਮਾਰ ਕੇ ਮਰ ਗਈ।

ਪੂਰਨ ਮੁੜ ਚਲਿਆ ਗਿਆ ਗੁਰੂ ਕੋਲ। ਗੋਰਖ ਨਾਥ ਨੇ ਝਿੜਕਿਆ : ਤੂੰ ਬਹੁਤ ਮਾੜਾ ਕੰਮ ਕੀਤਾ। ਗੋਰਖ ਸਭ ਜਾਣੀ ਜਾਣ ਸੀ। ਪੂਰਨ ਨੇ ਉੱਤਰ ਦਿੱਤਾ : ਮਹਾਰਾਜ, ਭਾਵੇਂ ਹੱਥ ਬਨ੍ਹਾ ਲਓ, ਮੈਂ ਗਰਿਸਤ ਨਹੀਂ ਕਰ ਸਕਦਾ। ਗੋਰਖ ਨੇ ਕਿਹਾ : ਚੰਗਾ ਹੁਣ ਤੂੰ ਆਪਣੇ ਮਾਪਿਆਂ ਕੋਲ ਜਾਹ।

ਗੁਰੂ ਦਾ ਬਚਨ ਮੰਨ ਕੇ ਪੂਰਨ ਨੇ ਬਾਗ ਵਿਚ ਡੇਰਾ ਜਾ ਲਾਇਆ। ਪੂਰਨ ਦੋ ਪੈਰਾਂ ਦੀ ਛੁਹ ਨਾਲ ਬਾਗ ਹਰਾ ਹੋ ਗਿਆ। ਖਲਕਤ ਕੱਠੀ ਹੋ ਗਈ। ਕੋਈ ਕੁਝ ਲੈ ਕੇ ਆਵੇ ਕੋਈ ਕੁਝ। ਸਲਵਾਨ ਤੇ ਲੂਣਾਂ ਵੀ ਆਏ ਤੇ ਪੂਰਨ ਦੇ ਪੈਰੀਂ ਡਿੱਗ ਪਏ : ਉਲਾਦ ਦੀ ਦਾਤ ਬਖਸ਼ੋ। ਪੂਰਨ ਨੇ ਧਿਆਨ ਲਾ ਕੇ ਕਿਹਾ : ਉਲਾਦ ਤਾਂ ਤੁਹਾਡੇ ਹੈ ਸੀ। ਸਲਵਾਨ ਮਿੰਨਤਾਂ ਕਰੇ ਭਈ ਉਹ ਗੱਲ ਨਾ ਛੇੜੋ। ਪੂਰਨ ਨੇ ਕਿਹਾ : ਸੱਚ ਸੱਚ ਦੱਸੋ ਤਾਂ ਹੀ ਹੋਰ ਉਲਾਦ ਹੋਵੇ। ਰਾਣੀ ਏਨੀ ਤਰਸ ਗਈ ਸੀ ਕਿ ਫੁੱਟ ਪਈ ਸਾਰਾ ਕੁਸ਼। ਰਾਜਾ ਫੇਰ ਤਪ ਗਿਆ। ਕ੍ਰੋਧ ਨਾਲ ਲਾਲ ਹੋ ਗਿਆ : ਤੈਨੂੰ ਕੁਤਿਆਂ ਤੋਂ ਪੜਵਾਉਂ ਡੈਣ ਨੂੰ। ਪੂਰਨ ਕਹੇ : ਰਾਜਿਆ ਸ਼ਾਂਤ ਹੋ ਜਾ। ਜਿਵੇਂ ਭਾਵੀ ਲਿਖਦੀ ਏ ਉਵੇਂ ਹੀ ਹੁੰਦਾ ਏ। ਫੇਰ ਲੂਣਾ ਨੂੰ ਕਿਹਾ : ਤੂੰ ਅਜੇ ਵੀ ਜੋ ਸੱਚ ਏ ਦੱਸ ਤੇ ਆਹ ਲੈ ਚੌਲ ਦਾ ਦਾਣਾ ਤੇਰਾ ਪੁੱਤ ਯੋਧਾ ਹੋਵੇ।

ਓਧਰ ਰਾਣੀ ਇੱਛਰਾਂ ਦੇ ਵੀ ਕੰਨੀ ਭਿਣਕ ਪਈ। ਠੇਡੇ ਖਾਂਦੀ ਆ ਗਈ। ਏਹੋ ਜਿਹੇ ਕਰਨੀ ਵਾਲੇ ਸਾਧ ਤੋਂ ਮੈਂ ਵੀ ਲੈ ਆਵਾਂ ਅੱਖਾਂ ਦਾ ਦਾਰੂ। ਪੂਰਨ ਪੁਛਦਾ : ਮਾਤਾ ਦੱਸ ਤੇਰੇ ਨਾਲ ਭਾਣਾ ਕੀ ਵਰਤਿਆ। ਇੱਛਰਾਂ ਨੇ ਸਭ ਕੁਝ ਦੱਸ ਦਿੱਤਾ। ਗੱਲਾਂ ਗੱਲਾਂ 'ਚ 'ਵਾਜ ਪਛਾਣ ਲਈ। ਆਖਦੀ : ਹੋਵੇਂ ਨਾ ਤਾਂ ਤੂੰ ਤਾਂ ਮੇਰਾ ਪੂਰਨ ਏਂ। ਜੱਫੀ ਪਾਲਈ ਘੁੱਟ ਕੇ, ਨਾਲ ਈ ਉਹਨੂੰ ਦਿਸਣ ਲੱਗ ਪਿਆ। ਰਾਜੇ ਰਾਣੀਆਂ ਨੇ ਬਥੇਰਾ ਕਿਹਾ : ਤੂੰ ਫਕੀਰੀ ਛੱਡ, ਰਾਜ ਭਾਗ ਸੰਭਾਲ। ਪਰ ਪੂਰਨ ਕੀਹਦੀ ਮੰਨੇ : ਅਸੀਂ ਤਾਂ ਜਨਮ ਦੇ ਸਾਧ ਆਂ। ਏਵੇਂ ਈ ਕਿਤੇ ਹੋਰ ਮਿਲ ਜਾਂਗੇ। ਹੁਣ ਚਲਦੇ ਆਂ।

Saint Puran

Salwan was the Raja of Sialkot. Everybody in the country was under his domination. Yet he was very sad. Who can alter the will of God? The Raja was a great devotee of the sadhus but for many years he was not blessed with a child.

Eventually, his offerings and prayers bore fruit. Rani Ichhuran gave birth to a son who was named Puran. There were great rejoicings at the Raja's palace. The Brahmans were called. They read his horoscope and said, "O Raja! you are not destined to see your son's face for twelve years. There is a curse upon you. But your son will grow into a man of great spiritual powers." The Raja confined Puran to a dungeon for twelve years.

After twelve years Puran came out of the dungeon. Lamps were lighted in the palace. Cows were offered to the Brahmans. While Puran was still in the dungeon the Raja got married again. Luna, his second wife was 'chamiari' by caste but was extremely beautiful. Puran touched the Raja's feet. The Raja blessed him and then addressed the 'lagis': "Find for him a suitable match." But Puran refused, saying: "I do not yet feel like falling under the yoke of marriage." The Raja, replied: "All right. Go, then, and meet your mothers. You must first go to your godmother, Luna."

Followed by his attendants, Puran arrived in Luna's palace. He respectfully bowed and touched her feet. But his very sight fascinated Luna. Instead of blessing him she said: "You are of my age. Come to my bed." Puran repeated: "You are my godmother. For heaven's sake don't press me like that." Luna replied: "How can I be a godmother to you? How can that be?" A long argument followed but Puran did not give in. "I would rather die than fall so low," he declared. He freed his arm from her hold and came back running.

When Luna found her attempt foiled like that she tore off her garments and lay deserted on her bed. The Raja was surprised and asked his queen what the matter was. But the queen would not utter a word. When asked for the third time, the Rani replied: "Why ask me? Ask the one who has come out of the dungeon today. Look, what he has done to me."

The Raja impatiently waited for the day to rise. He ordered the guards to immediately arrest Puran and bring him forthwith. The guards brought Puran. The king was burning with anger. He shouted: "Don't you feel ashamed of doing such a thing?" Puran tried his best to explain. "If you still don't believe me, let my hand be dipped into a pan full of boiling oil. If it gets burnt, I may be declared a liar, otherwise the Rani must be held responsible." But the Rani had so instigated the Raja against Puran that he turned a deaf ear to whatever Puran said. On other side Ichhuran was crying bitterly. She begged: "Don't be so cruel! Let him go! We got this son after long prayers." "Get out of my sight, otherwise you too shall go with him", shouted the Raja. The Raja did not listen to anyone and ordered the executioners to cut off his hands and feet, throw him into a well, and bring a cup full of his blood for Luna. The executioners tied his hands with a rope and took him along to execute him. Ichhuran suffered the deepest

agony, and constant crying made her blind. Luna sent a final message to Puran to give in but Puran said that he would rather die than go in for such a deed.

For twelve years Puran lay in the well. Once Gorakhnath's group came to stay by the side of that well. One of the devotees went to get water out of the well. Puran, taking a chance, entangled his handless arm in the vessel. When the man found the vessel got stuck into the well, he left it there and went to Gorakhnath who came and, fully convinced that it was not a ghost or an evil spirit but a human being, pulled him out. He baptised him. By his spiritual power, he gave Puran back his hands and feet.

Then, Puran went to Rani Sundran for alms. She was also taken in by his charm. She brought for him a tray full of pearls. Puran said: "We sadhus beg for food, not for pearls." At this, Sundran sent an invitation to the whole group. Gorakh was pleased and asked the Rani to make a wish. The Rani answered: "God has blessed me with every other comfort. Let Puran be mine! Gorakhnath let Puran go with the Rani. Entering the palace the Rani said to Puran: "Take of these garments of a Sadhu and the begging bowl and clad yourself in the royal robes." But Puran was a celibate. When he saw this, he went out on a pretence. Sundran watched him from the roof of the palace. The moment he went out of her sight, she killed herself by jumping off the roof.

Puran went back to the Guru. Gorakhnath reprimanded him saying that he had done a very bad thing. Gorakh knew all. But Puran, with folded hands, said: "I pray, I beg O Lord! I cannot enter into the life of a householder. At this Gorakh answered: "You may now go to your parents."

Puran obeyed the Guru and went to stay in a garden. The garden turned green by the very touch of his feet. A big crowd of people gathered, each carrying something for offering. Salwan and Luna also came. They lay at the feet of Puran pleading: "Grant us the boon of a child!" Puran, contemplating, said: "But God did bless you with a child." "Do not touch upon that story for us the boon of a child!" implored the Raja. Replied Puran: "Reveal the whole truth, only then you will get a child." Deep yearning for a heaven's sake! implored the Raja. She told everything that had happened. The Raja was furious. He flew into a rage. He child brought everything on the Rani's lips. Puran tried to pacify the Raja saying that God's will is supreme. Then, shouted: "You witch! I shall get you torn by the dogs." Puran tried to pacify the Raja saying that God's will is supreme. Then, turning to Luna, he said: "I once again ask you to reveal the truth. Take this grain of rice. Your son will be a great hero."

Rani Ichhuran also heard about it. Falling and stumbling, she reached there in the hope of finding some medicine for her eyes from such a renowned Sadhu. Puran asked the old woman what fate had brought to bear that upon her. Ichhuran narrated her tale and, while they were talking, she recognized his voice. "If God so wills, you seem to be my son, Puran!" said she. She took him in her arms and embraced him tightly. Suddenly, she regained her eyesight. The Raja and the Rani implored Puran to give up the life of a Sadhu and run the affairs of the State. But Puran did not acquiesce: "I am a born Sadhu. Destiny might bring us together again some day. I must go now."

Rawalpindi

Stalkoje na hik raja sta salvan. sari duniā cə usna hukəm cəlna sta pər ho tã vi udas udas rēna sta. rəb ni kərni ni kəp moɾe. raje sáduā sətã ni seva tã bəhū kiti pər husnū kəi vóre hulade nə sukkh na mīlta.

əkhir bəɾiā sukkhəna sukhəne picchō rəpi icchrā ne kār purən bəgət jəmīa. raje ne kār khušīā na koi ət həsab na sa. pəđiā brāmṇā ni sədi ke jisle pətri khəlai tã brāmṇe akhīa. rajta ! barā vóre jatke ne mu nə ləggi. grō i tere te. ũñ tuāɾa jatək bəhū kərni ala hosi. purne ki barā vóre gupha cə pai choɾīa.

jisle barā sal pure hoi gəe tã purən gupha cō bār nikāīa. mālā cə dive bale gəe. brāmṇa ki gavā pun kitiā. purən jisle bōre cə sta raje hik hor vīa kəra lta sta luṇa nal, jo jatə ni cəmtari āi pər sōpi akhrā ni si. purne jisle raje ki məttha ɾekta tã raje sir pəlosi ke kəmmi ki akhīa : hīsne aste koi sak đūđo pər purne nā kəri choɾi : bāpa ji halā beɾiā pəvaṇe aste jia ni kərna. phir raje akhīa həla já apṇiā mavā ki mīli a. pəlū apṇi dərme ni mā luṇa kol jaɾ. nokrā cakrā ki nal ləi ke jədō purən luṇa ne mālē cə vəɾīa məttha ɾektosu pər luṇa təkniā ɾ hus te mót hoi gəi. sir pəlosne di jaga akhəp ləggi tū maɾa haɾi e, bəhi gəcch maɾi mēji te. purne tərle kite tū maɾi dərme nə mā ɛ he kər na đā. luṇa akhīa mē tuāɾi mā kɾj hoi. bəhū jəgɾa hoīa. purən raji na hoīa : akhīa su məri jasā pər he kəm na kərsā. bā chəđai ke nəssi ala.

hūdər jisle rapi luṇa təkta gəl bəpi koi na tã dərɾgi mēji đā ke leɾi gəi. raje akhīa : rapie ke gel e. rapī kuski vi na. jisle trijī ari bulaisu tã rapī akhīa : maɾe tū ke pucchnə o hus kolō puccho jəɾa əj gupha cə nikāle. he təkko na maɾa ke hal kitasu raje phəjri špāiā ki hukəm dittasu purən niā muška bənni ke ləi ao. špahi purne ki ləi ac. raja səɾīa pia sta : tugl šəɾəm na ai he kara kərniā. purne bəthera akhīa : je mənne ni ho tã tele na kəɾā təpai ke maɾa hətth đəboi dīo. je dag ləggi jave tã mē kuɾa nəhɾ te rapī, pər raje ki rapī bəkhīa hoīa sta. hus purne ni hik na mənni.

hūdər icchrā roi pīɾi jave, kurlave : rēp de zuləm na kər. məsā məsā əsā ki jatək lābə. raje kəɾkīa : dur ho əkkhiā tō nəhɾ te tgl vi nale ɾori choɾsā ɾāje kīse ni hik nə supi. jəladā nɾ hukəm dittasu hīsne hətth pər kəppi ke khūe cə suɾi ao te hīsne ləhu na kəɾora bəri ke luṇa ki dīo. jəlad purne ki muška bənni ke le ɾure vāđne aste. icchrā təɾəp pəi, te roni roni ənni hoi gəi. luṇa əkhirli ari phir sənəha bəjta : hale vi mənni ja, pər purne akhīa bəvə mərɾ javā; he kəm nohio kərna.

bara sal purən khūecə pia ɾīa. pher khūe ne neɾe gərəkh nathe ni toli aṇ đera laia. hik cəla khūe te rapī ləne aste ala tã purne kərməđle cə ɾūd phəsai lta. jis le kərməđəl bār na niklta tã cəla kərməđlā ki hutthe i choɾi ke gərəkh nathe kol cəla gīa. gərəkh nath ai ke təsəli kəri ke akhīas pəi he koi bāt pəret nāio, adəm jat he. bār kəđi ke hus ki mūnni ke cəla bəpai lta. kərni nal husne əg vi səbute kəri choɾe.

pher purən rapi sūdrā ne kār bəcchiā məgne aste gīa. ho vi mót hoi gəi husne te. motiā na thal bəri ke ləi ai. purne akhīasu : sanū sáduā nū aɾa jā ɾukər loɾ e, moti nəhɾ. sūdrā ne sari ɾoli ni ɾəpi akhi. gərəkh khuš hoīa te akhīasu : məg kē məgni ɛ rapie. rapī akhəp ləggi : hor tã rəbe na ditta sábo kúj e pər purən migl dāi choɾo. gorkhə purne ki nal ɾori ditta. mālā cə ai ke rapī akhīa : he bəgliā jēiā lahi choɾ te šahi kəpɾe pai le. purən tã jəti sa. jisle hus he kheđ təkki tã bəhana bəpaike bār nikli gīa te sūdrā kothe te khəloi ke husnū təkəp ləggi. jisle əkkhiō pəre hui gīa tã sūdrā māl tō chal mari ke məri gəi.

purən apne guru kol muɾ cəla gīa. gərəkh nath jɾkta : tū bəhū maɾa kite. gərəkh japi jan sa. purne jəvab ditta. he máraj bəvə hətth bənāi ləvo mē ɾəbər nəhɾ rəkkhi səkna. gorkhə akhīa : həla hūp tū apne mau plu kol ja. gurā na akha mənni ke purən bage cə ja beɾha. purən ne pəɾā ni chó val bag həra hoi gīa. khəlkət kəɾɾhi hoi gəi. koi kúj. ləi ke ave koi kúj. salvan te luṇa vi ae te purne ne pəɾā te đəhi pəe : ulade na dan bəkšo. purən ne diān lai ke akhīa : ulad tã tusā ni he si. salvan tərle kəre ki he gəl na cheɾo. purne akhīa : səc səc dəsso tã hi hor ulad hosie. rapī itni siki hoi ahi ke phuɾi pəi sara kúj. pher raja bəkh pia gusse nal lal pila hoi gīa. : tugl kutiā kolō pəɾvasā, đəne ki. purən akhīasu : rajta ɾhəđa ho ja. jivə likkhīa hone huse tərā hone. pher luṇa ki akhīasu tū halā vi səc səc dəsi choɾ te le cavle na daɾa, tera putər təgɾa hosi.

hūdər rapī icchrā ne vi kənnā vic bɾnk pəi gəi. ɾhude khani a gəi : heho jəhi kərni ale sətē kolō mē vi ləi avā əkkiā na daru. purne pucchiā : he mā tuāɾe nal kē bāna vərtie. icchrā ne sara kúj dəsi choɾīa. gəlā gəlā cə vaj pəchaɾ ləisu. akhīasu : hove na hove tū tã maɾa putər ɛ. gūtɾi ke jəphi pa ləisu. huse le husnū dīssəp ləg pia. raje rapīā ne bəthera akhīa. tū phəkiri choɾi de. raj bəg səmāl. pər purən kusni mənne : əssā tã jəmne hi sətā. hīsne tərā kídre hor mīl jasā, huɾ cəlne ā.

Dhudial

stalkoʻ vic hik raja raj kərda ea. sare jəg vic ʻudda hukəm cəlda ea pər ó phir vi Udas réda día rəb di kitiā kéra more. raje ne sáddā sətā di seva tā bəhū kitiei pər ónū kəi v́re bæccIā da sukkh nəhī mīlīa əia.

akhər bəhū məntā mənotā bad rapī icchrā de *qīqū* purən bəgət jəmīaəa. raje de gər khušīā da koi ət hīsab nəhī əa. bāmṇa nu səd kə jəddəṇ pətri khulāi tā bāmṇa ne akhīaəa : rajīa, barā sal putər de mū na ləgē, gró əi tēde te, ūñ tēda putər bəhū kərni ala hosi. raje ne purən nū barā sal guph vic pa choṛīa.

barā sal pure hoe ae tā purniā guph vicū bār káḍīa. méIā vic dive jəgae əe. bāmṇā nū gəūā pun kitiā əiā. purən jəddō gupha vic ea tā raje ne h k hor v́la kərvatəa luṇa nal, jéʻi jate di mocīaṇi ai per sóṇi rəj ke əi. purən ne jəddō rajīā məttha jekīa tā raje ne sirīā cūmta te nal i lagiā nū akhīa : is vaste koi sak ĺbo. pər purən ne nā kər ditti əi te nale akhīasU : bāpa, əjs menū *qəḡā* na pao. phir raje akhīa kī tū já appī mavā nū mīləṇ. pélū appī dərəm di ma luṇa kol v́ñī.

nokrā cakrā nū nal ǵn ke purən luṇa de méI v́ñ vəṛīa. məttha jekīas te luṇa təkdiā i *Us Utte* mót ho gəi. sirīā te ke pəlosṇaəs : akhaiei tū mēde haṇ da ē, b́e v́ñ mēdi n.əñī te. purən ne bəhū akhīa : tū mēdi dərmi di ma ē é kér na kərē. luṇa akhīa : mē tēdi ma kikəṇ a. bəhū jəḡra hoīaəa. purən nəhī mənīaəa. akhdəa : mərna mənzur e pər e kəm na kərsā. nəs aīa chūda ke bā.

Uddrō jəddō rapī luṇa təkkiā kī gəl tā na bəṇi tā drīgi məñī ǵn ke ps gi. raje akhīa : rapīe gəl tā dəs. rapī boli nəhī əi. vət jəddū trijī var akhīasU tā rapī akhīa : mēde kolō kī pucchnā v́ē, use kolō pucch jéra əjjei gūpha viccū nikəīai. ē tək mēda kī hal kitasU.

raje ne mēde hal dīār cəṛāi. śīpāiā nū hukəm dītasU purniā mUškā b́n ke ǵn ao. śīpāi purniā ǵn ae. rajīā bəhū kər cəṛi hoi ai te akhīasU : tenū é kara kərdiā šərəm nəhīā ai. purən ne bəhū səphaiā vikhaiā te əkhir vic akhīasU : je ndō mənde tā hik tel da kəṛá təpao te mēda hətth vic qəbao. je kədi dag ləg v́ñe te mē jūṇha nəhī te rapī jūṇhi. pər rapī ne rajīā bəchāīaəa te raje ne purən di hik na mənni.

Udde icchrā rōdi pīdi rəhi te virlap kərđi rəhi te akhtosU : kér na kəmvī. mēde halā nal əsā hik jakət ǵda hei. raja bəhū gUsse vic aīa te akhīasU : v́ñ dur ho v́ñ mēdiā əkkhā tō nəhī tā tənū vi nal b́jva choṛsū. raje ne kīse hīk di vi nā sUṇi. Usne jəladā nū akhīa. Isde hUṇe hi hətth per *ʃUk* choṛo te khúe v́c vəḡa ao te nale Isde ləhue da kəṇora bār ke luṇa nū de avo. jəladā purnīā mUškā b́n ke kəṇe vaste ǵn gae. Icchrā təṛəp khəloti te rōdi rōdi ənnī ho gəiei. luṇa ne ekhirli bar vət sənəa v́ñ dīta kī tū hUṇ vi mən v́ñ pər purne akhīa bəv́ē mər vessā pər ī kəm mul na kərsā.

barā v́re purən khúe v́c pīa ŕīa. vət khúe neṛe gorəkh nathe da ʃola v́ñ qera laīa. hīk cəla khúe tō papī ǵnəṇ gīa te purne tūbi vic *ʃUḍ* phəsa ǵda. jəddəṇ tūbi chIkkiā bār na ai tā cəla choṛi ke tūbi nū utthe gorəkh nath kol cəla gīa. gorəkh nathe təkkiā te akhtosU kī ī koi jīn b́t nəhī a. mənukha dehi a. bār káḍvaosu te apṇe cəla bəṇa ǵdasu te šəkti nal óde əḡ vi sabət kər choṛesu.

vət purən rapī sūdrā kol b́cchīa məḡṇe vaste gīa. ó vi os utte mót ho gəi te motiā da thal bār kə ǵn ai. purne akhīa sánū sáduā nū aīa ya rəsəd ca de. əsanū sonā moti ńio loṛ. sūdrā ne sare ʃoliā niōda ca dīta. gorəkh is gəllō bəhū khuš hoīa te akhtasU : rapīe, tū məḡ ke məḡni ē ? rapīe akhīa : hor tā rəbs da dīta bəhū kúj e pər e purən mənū ca de. gorəkh nath purnīā nal ʃor dīta. ake məhəIā v́c rapīe akhīa : e ĺa choṛ bəḡliā jəhiā, rajīā vali pušak pa ǵn. purən jəti səti əia. jəddəṇ us e kṇeḍ təkki tā bəhana bəṇa kə bār ləḡga gīa, te sūdra koṇhe te khəlo kə purnīā təkəṇ ləḡgi jəddən əkkhiō pəre hoīa te use vele sūdrā méIā tō chal ca mari te mərgi.

purən vət apṇe gUru kol ləḡga gīa. gorəkh nathe j́rkīa te purnīā akhtosU : tū bəhū maṛa kita e. gorəkh səb jāṇi jāṇ ea. purne jəvab v́c akhtosU : mārāj bəv́ē tūd hətth bənā ǵno, mē grīste v́c nəhī ne pəṇa. gorkhe akhīa : v́ñ hUṇ tū apṇe məo-pīo kol v́ñ.

apṇe gUrā da hukəm mən kə purne bage v́c v́ñ qera laīa. purne de perā di chú nal bag hərīavəla ho gīaīa. khəlkət bəhū kəṇṇhi ho gəi. koi kúj ǵn ave koi kúj. səlvān te luṇa vi Utthe ae te purne de perī qəə pəe : v́ladi di dat deo. purne dīān lake akhtos; v́lad tā tUḍə əi. səlvān tərle kəre bəi *Us* gəIā nū choṛ. purne akhīa : səcci səcci dəsē tā hi hor v́lad hosia. rapī bəhū v́rakUḷ hoi hoi əi te sara kúj səcci səcci dəsīosu. raja təd bəhū kori hoīa. krodə nal lal pīla hogīa te akhtosU : tənū qəṇe kUīā kolō pəṛvasāū. purne akhīa : rajīa ʃṇəda ho v́ñ jikkəṇ hoṇi līkhdi a, ūñe hūda hei. vət luṇa nū akhtosU : tū əje vi jo səcci gəl i dəs ca te é pəkəṛ cəle da dāṇa tēda pUṭər yóda hosia.

Udde rapī Icchrā de vi kənnī kīse v́ñ dəsīa. ʃṇeḍe khādi a gəios. əde kərni vale sádu kolū mē vi ǵn avā appiā əkkhā da daru. purne pUcchīosU : mau dəs təde nal ke bāṇa vətīai. Icchrā ne səb kúj dəs choṛīa. gəIā gəIā cə vaj pəcchaṇ ǵdīos. akhtos : hove na tā tūīō mēda purna ē. jəppha pa ǵdīos gəḍi ke īse nal i *Usā* səbo kúj dīssəṇ ləḡ pīa. raje rapīā ne bəhū kúj kəa : tū phəkiri choṛ de. v́ñ kə raj bəḡ səbāl ǵn pər purne kīse hīk di vi na mənni te akhtosU əsā tā jənəm jənmatrā de sádu ā. īñe i vət ḱdre mīl vesā. hUṇ cəlne ā.

Talagang

stalkoŋe na hik raja śia, səlvan. sare mulkhe cə usnā hukəm cəlna śia pər phir vi ó vdas rēnā śia. rəb di kitiā kəŋa moŋe. raje ne pirā phəkirā ni seva tā bathəri kiti mUŋ vət vi usā kəi vəre vlad na mŭ vekhṇā na m/ta.

əkhir cə bathere tərle, məntā p/cchō us nī raṇī icchrā nē dīdō puran bəgt jəmIā. raje ne gər khUšiā nā koi həd bənnā nā rīa. bāmṇā səd ke pəttri khUlaioś tā bāmṇ akh/os : raj/a, barā sal pUtreā mŭ nā laī. é grś tēde te bāru a. ūj é tēda pUter vəddi kərni vala hosi. raje ne purnIā barā vəre bōre cə dək choḍIa. barā vəre lāge tā purən bōrIō bār a/a. raje mēlā cə dive jəgae. bāmṇā gaiā pun kitiā. purən jIse le bōre v/c śia tā raje h/k hor v/ĵā ca kita, luṇa nal jēŋi jat di cəmari śi pər bəŋi surət vəd śi. purən jIse le rajIā məttha ŋek/a tā raje ne sIre te hətth pher/a te lagiā nū akh/os, is ne ləi koi sak lābo purən ne nā kiti : akh/a lala ji əjje nōī d/I kərñā jəjalā cə phəsəṇ te. phir raje akh/a : həccha ja mavā m/I a. pēlā mətrei mā luṇā kol vājī.

nōkrā cakrā nal gīnke purən luṇā de mēlā cə a g/a. məttha ŋek/os pər luṇā dŭl pəi usni surət te. sIr tā ki cumṇa śia, səgō akh/os : tū mere həŋe prəvaṇē ē, bē ja mere kol. puran bəhū zor la/a kI tū meri mā ē, é ənēra na gət. pər luṇa akhe mē tēdī mā kīvē ā ? bathera jəgŋa p/a. purən na mənñ/a. akhəŋ ləgga : mər vājṇa cəgga, pər é kəm na kərsā. bā chuḍa ke nəŋh a/a.

luṇa pəcchtai kI gəl tā dŭki bəŋi nā tā dərēgi mājji gīnke pə gəi, raja akhnā : raṇiē dile nī gəl dəs. raṇi cup. tərījī var jedō raje pUcch/a tā raṇi akh/a : mēde kolō ki pUcchne o. usā pUccho jēŋa əj bōre v/cō a/a. təkko mēda ki hal kitas.

raje ne rat māsā lēgāi. dIō cəŋe, śIpaIā akh/os : purən ne hətth pər bən ke gīn ao. śIpaī purnIā gīn ae. raja kavəŋ cə śia. akh/os tudā śəŋəm na ai é pap kərñIā. purən ne bəŋiā dəlilā dIttiā. je yəkin nəhī anā tā tel na kəŋā kəlka ke mēda hətth v/c pa d/o. səŋ g/a tā mē jūŋha, nōī tā raṇi. pər rajIā tā raṇi təp/a hoŋa śia. us purən nī h/k nā mənñī.

icchrā bəhū roi pIŋi. kUraŋ pa/a. raj/a ŋj zUləm na kər. séka śəkiriā nal pUter lāba. raja gUr/a : dəpha ho əkkhiā tō, nōī tā tUdā vi nal ŋor desā. raje kIse nī nā mənñI. kəsaiā nū akh dItta Isne hətth pər kəp ke khūe cə sUŋ ao te Isnī rəttū nā kəŋora bər ke luṇā d/o. kəsai purnā bən ke kəppən tUkkəŋ raste kīn tUre. icchrā pIŋ vIŋhi te ro ro ke ənni ho gəi. luṇā ne chekŋi var sənēa mUta kI huṇ vi mən vāj pər purən akh/a, mər vājṇā cəga pər é maŋa kəm na kərsā.

barā vəre purən khūe cə bəŋha rīa. kərni rəb di, khū ne neŋe guru gorəkh nath di ŋoli ne a dera kita. h/k cela khū cō paŋi bəŋn a/a tā purən kərməḍəl cə ŋŭdī bā phəsa dItti. jəd kərməḍəl chIkkəŋ te bār na a/a tā ūthaī rəsi sUŋ ke bəjnā gorəkh nath kol a/a. gorəkh nath ūtthe ake təkka kI ūtthe koi bŭt poret nōī, adəm zat he tā bār kəḍāos te cela bəŋa gīda. kəramat nal usne ŋŭd vi vəl kər dItte.

vət purən raṇi sŭdrā ne gər kher məgəŋ g/a. ó vi bəŋəm gəi us te. ədrō motiā nā thal bər ke gīn ai. purən akhda : əsā phəkirā nū a/a jā kəŋra loŋida, moti nōī. sŭdrā ne sari ŋoli nī roŋi ca akhi. gorəkh bāŭ khuš ho/a : məg ki məgniē, raṇiē ? raṇi akhnī : hor tā rəb n dIttaā hāb kŭj bāŭ ē je tUŋhe ho tā purən ca d/o. gorəkh nath purnā nal tor dItta. mēli a ke raṇī akhni : é lā de godəŋiā jəi te é tIle zəri ale kəŋŋe pa gīn. purən tā jəti śia. us jIse le é phəda dIŋha tā bəhanā bəŋa ke bār a g/a. sŭdrā koŋhe te khəlo ke usā təkəŋ ləg pəi. jIse le dIsṇā rég/a tā sŭdrā mēl tō chal mar ke mərgəi.

purən vət a g/a guru kol. gorəkh nath jIŋək dIta kI tū bāŭ maŋa kəm kita. pər gorəkh tā ədər niā jaŋenā śia. purən akh/a mēde kolō é kəbildari da jəjəŋ nōī honā maphi ca d/o. gorəkh akh/a : cəga huṇ apṇē mau-piu kol ləgga vāj.

guru da akha mən ke purən bag v/c a dŭni dŭkhai. purən ne perā ni dŭŋ nal sŭkka dīgər bag həra bəra ho g/a. ūkai a dŭki koi kŭj gīdi ave koi kŭj. səlvan te luṇā vi ae te purən ne perā te dē pəe : vlad di dat d/o. purən dīan de ke k/a : vlad tā tUdāi śi. səlvan m/ntā kəre ke p/cchliā nā cheŋo. purən akh/a : səcci gəl kəro tā vət vlad hosi. raṇi bəhū tars gəi śi. phUŋ pəi hāb kŭj. rajIā kər cəŋ gəi. gUssue cə lal pila ho g/a : tŭdde kŭtIā kolō pəŋvesā, dəŋuā. purən akh/a : raj/a səbər kər. jIvē lekḥ lIkkhe nə ūŋe hŭnne nə. vət luṇā akh/a : tŭ əje vi səcci mUccī hābo kŭj ké de te é gīn cəl da dapa. tera pUter bəlvan jəmsia.

ūdde raṇi icchrā vi pətta ləga tā ŋheḍe khani a pŭti kI éo jəe kərni vale phəkir tō mē vi gīn avā koi əkkhā nā daru. purən pUcchna : bebe, dəs tēde nal ki biti. icchrā səb kŭj dəs dItta. nale gəlā kərñIā vaj pəcchəŋ gīdi akhdi : rəb bŭlave na tā tū tā mēda purən ləgnā. bəkki gŭŋ ke pa gīdi nal hi ó təkəŋ vi ləg pəi. raje raṇiā bathera akh/a : tū phəkiri choŋ de. apṇa raj bəg sāb. pər purən h/k na mənñī : əsī tā jəŋəm de phəkir ā. ŋje hi phIŋē tŭŋē vət m/I vesā. həla tā vene ā.

Mianwali

salkoʃ v/c h/k raja hai səlvan. sare jəg v/c ũda hukəm cəlda hai vəl vi ó udas ráda hai. rəb di kərni nũ koŋ moʔe. raje ne sáduā sətā di seva tā b'əhũ kiti vəl vi ũkũ kəi vóre Ulad da sukkh na m/lIa.

akhIr v/c b'əhũ məntā mənotā p/cchũ raŋi Icchrā de ɖlɖũ purən bəgət jəmmIa. raje de gər b'əhũ khušīā hoiā. bámnā nũ səɖ' ke jéʔe vele pətri khuldi tā bámnəŋ ne ɖ'əsIa : o raja ! bárá vərIā tək putər da mũ na ɖekhI, gré he teɖ'e Utte. ũvə təɖ'a pUtər bəkhItā ala hosi. raje ne purən nũ bðre vic pa ɖ'Itta.

bárá vóre pure thəe tā purən bðre vIccō bahIr nIkIa. məhəllā v/c ɖ'ive jəgae gəe. bámnā kũ gəuā dan kitiā. purən jéʔe vele bðre v/c hai tā raje hIk b'ra kaj kərva gİdda hai luŋa nal jēdi jat cəmari hai vət vi sóʔi ɖ'áɖi hai. purən jéʔe vele raje kũ məttha ʔekIa vət raje ne thapi ɖ'e ke kəmmiā kũ akhIa: Íde vaste koi kUar g'olo. pər purən na mənnIa te akhtos : baba ji ! əjjən nəhI ji kərēda Í jējəi vic povən vaste. vəl raje akhIa: cəga vəñ, apŋiā mavā nũ mI a. péle əpŋi dərəm di ma luŋa kol vəñi.

nəkrā cəkrā nũ nal gIn ke purən luŋa de méIā vic aIa. məttha ʔektos pər luŋa ɖ'édIā hi məst thi gəi ũde te. sIr nũ ki cUmməŋa həs, akhəŋ ləggi: tũ mere mel da hē, bə vəñ meri sej te. purən bəhũ akhIa : tũ meɖi dərəm di ma hē. əɖa zUləm na kər. luŋa akhIa : mə teɖi ma kivə hā ? bəhũ sara jəgʁa thIa. purən na mənIa. akhIa mər jasə pər é kəm na kəresā. bəj aIa chuʔva ke bá,

jIs vele luŋa é ɖ'Ittə kI é gal nəhI bəŋdi tā Iʊʔi bəjji khəʔrri le ke leʔ gəi. raja akhəŋ ləgga : raŋi, gəl dəs. raŋi b'ole na. jIs vele trijI vari b'Ulata, raŋi akhəŋ ləggi mə kIa ɖəsavā, ũde kolũ pUccho jéʔa əj' bðre vicō nIkIe. ɖ ɖ'ekho meɖa kIa hal kər g'əe.

raje ne ɖ'Í məssā cəʔən ɖ'Itta. sIpaiā nũ akhIa : purən kũ le ao mUška bən ke. sIpahi purən kũ bən ke le ae. raja b'əhũ təpta hota hai : únũ akhəŋ ləgga : tənu é jiā gəda kəm kərdIā šərəm vi na ai. purən ne b'əhũ sariā səphaīā ɖ'Ittiā. ó akhəŋ ləgga : je tUsā nəhI mənəde tā tel da kəʔaha təpa ke mera hətth vic b'əʔ ɖ'lo dag ləg jae tā mə kuʔa nəhI raŋi kuʔi. pər raje kũ raŋi ne bəchata hai, úne purən di hIk na sUŋi.

ɖ'úje pase Icchəna rōdi piʔēdi vəñe. b'akā bəre : rávən ɖ'e, zuləm na kər. məsə məsə sanũ pUttər mIle. raja gUsse nal lal pila hota : dur thi vəñ əkkhā kolũ nəhI tā tənu mar ɖIsaI. raje ne kəhI di gəl na sUŋi. jəladā nũ akhIa kI Íde hətth pər kəʔ énũ khú vic sUʔ ao. Ídi ləhu da kəʔroa bər kəraI luŋa nũ pIlao. jəlad purən de hətth pər bəd ke le cəle phe ɖ'evən kitte. icchrā phəʔkəŋ ləg pəi te rōdi rōdi ʔədi thi gəi. luŋa ne akhri dəpha vət sənəa bəjIa hUŋ vi mən vəñ pər purən akhəŋ ləgga, bəvə mər vəsā é kəm nā kəresā.

bárá vóre purən khú de vic pIa ré gia. vəl khú de kolō gorəkh nath di məɖIi ne ake ɖ'era la ɖ'Itta. hIk cəla khú tō paŋi gInəŋ g'la tā purən ne loʔi vic əpŋa Iŭɖa hətth phəsa ɖItta. jéʔe vele loʔi báŋ na nIkIi tā cəla loʔi choʔ ke UthāI gorəkh nath kolō cəIIa gia. gorəkh nath ne ake təsəli kiti kI é koi jIn bʉt nəhI, é koi bəda he, báŋ kəɖ gİdda. ũda sIr mUnva ke əpŋa cəla bəŋa gİdda. əpŋe pŭñā nal ũde əg vi ʃhik kər ɖItte.

vəl purən raŋi sŭdrā de gər bIkhtI məgəŋ gia. ó vi məst thi gəi ũde te. motiā da thal bər ke gIn ai. purən akhəŋ ləgga : saɖe jé phəkirā nũ aʔe jā bəjən di loʔ he, motiā di nəhI, sŭdrā ne sari məɖIi nũ roʔi khəvai. gorəkh khUš thIa. akhəŋ ləgga : məg jo məgəci raŋie. raŋi akhəŋ ləggi : b'la tā səb kŭj rəb da ɖ'Itta he, Íyo purən ɖede. gorəkh nath ne purən nũ nal ʃor ɖ'Itta. ake méIā vic raŋi akhəŋ ləggi : é Iɖ ɖe phəkiri vali pUšak, rajIā vali pa gIn. purən jəti hai. jéʔe vele Usne é təmaša ɖIʃha tā bəhana kər I e bér cəIIa gia te sŭdrā koʃhe te cəʔ ke únũ ɖ'ekhəŋ ləggi. jéʔe vele əkkhā tō pəre ho gia tā sŭdrā méI UItō drək mar ke mər gəi.

purən vət guru kol cəIIa gia. gorəkh nath ne ũkũ jIʔkā ɖIttiā əte akhəŋ leg'g'a : tũ te b'əhũ bəʔa kəm kita e. gorəkh səb jaŋi jan hai. purən akhəŋ ləgga : máraj, bəvə hətth jUʔa ləo mə gərəst nəhi kər səkda. gorəkh akhəŋ ləgga, cəga hUŋ əpŋe ma pio kol ja.

guru da akhIa mən purən ne bag vic ʃIkaŋa ja bəŋaIa. purən de pərā de chəvən nal bag sava thi gia. lok kəʃhe thi gəe. koi kUch gIn ave, koi kUch gIn ave. səlvan te luŋa vi ae te purən de ʔərā Utte ɖə pəe. akhəŋ ləgge : Ulad da vər ɖ'lo. purən dIʌn ləgga kəraI akhəŋ ləgga : Ulad te tUáɖi hai. səlvan mInta kəre é gal na cheʔo. purən akhəŋ ləgga : səcci səcci gal ɖəssə tā hi b'əi Ulad hosi. raŋi nũ Itni sIk hai kI sara kŭj ɖ'əs ɖ'itos. raja phIr gUsse vic bər gia. akhəŋ ləgga : tē ɖeŋ kũ kUtā kolũ phəʔvañ. purən akhəŋ ləgga : raja, šāti kər. jIvə bəvi vic IikhIa e Uvə hŭda he. pher luŋa nũ akhIa : tũ səc ɖ'əsIa he, le cavəl da ɖaŋa. təɖa pUtər bəhadər thisi.

ũ pase raŋi Icchrā de vi əvaz pəi. thUɖe khādi a gəi. é je kəŋni ale sádu kolō mə vi le avā əkkhā da daru. purən pUcchəŋ ləgga : mata ɖ'əs tere nal ki bəŋIa e ? Icchrā ne sari gəl ɖ'əs dItti. galI galI kərəne hoə əvaz pəchaŋ gİdos. akhəŋ ləggi : bŭldi nImI tā tũ meɖa purən hē. gəkʔi pa ləi gŭʔ ke. nal hi únũ ɖIssəŋ ləg pIa. raje raŋiā bəhũ kéde rəhe kI tũ phəkiri choʔ te raj paʔ səbal pər purən kIs di mənda : akhəŋ ləgga, əsā jəmdIā de hi sád haē. əvə phIr kItthe mI lə pəvāge, hUŋ vėde haē.

Sargodha

stakoj da hik raja si solvan. sare jag vic Usda hukam calda si. vat vi o Udasi rida si. rab di karni nu kera more. raje ne sadu sata di seva bahu kiti vat vi
Usnu kitne vatre putra da sukh na mila.

akhar nu angit manta manata piccho rani icchra de dido pura bhat jama. raje de gar khusi da it hisab na rih. bama nu sad ke jado pothi
khulvai ta bama ne akhla : he raja ji bara vatre putar da mu na vekhe, bar e tere te. un tera putar vadha karma vala hosi. raje ne pura nu bara vatre bore
vic rakkhla.

bara vatre pure hoe ta pura nu bore vico kadi. mahal vic dive jagae ge. bama nu gaud dan kiti. pura jaddo bore vic si ta raje ne hik hor kaj
kerva lta si luha nal, jo zat di comari si par soni vadi si. pura ne jaddo raje nu mattha jekla ta raje ne sir te par ditta. kami nu akhla, isde loi koi sak dudo.
par pura ne na kiti : pita ji aije nahi dil karda vekhat pavar nu. vat raje akhla : haccha van appi mava nu ml a. pele appi daram di amma luha kol vane.

nakra cakra nu nal le ke pura luha de mahal vic a gla. mattha jekla par luha vedit i mohit ho gai us te. par ta ki pherna si, akhla : tu mere jeda hi
he be van meri maji te. pura ne bahu akhla : tu meri daram di amma e e zulam na kar. luha akhla : me teri ma kivhe bani ? bahu jera hola. pura na mana.
akhla : maran ta manzur e par e bera kam na karesa. baj ala chura ke ba.

uddo jaddo rani luha ne vekhla, gal ta bani koi na ta jiki maji le ke pe gai. raje ne akhla : he rani, gal das. rani vbre na. jaddo trij vari bulai ta rani
akhla : metho ke puchde ho, us to pacho jera aj bore vico niki. e vekho mera ke hal kar gla.

raje ne ditho maso chala. shipahi nu hukam ditta : pura nu lao muska ban ke. shipahi pura nu le ke ae. raja bahu gusse vic si : tenu sham nahi ai e
kottut kore nu ? pura ne bahu sapahi ditti : je mande nahi ta tel da kaha tapa ke mera hatth bor do, dag lag gla ta me jutha nahi ta rani. par raje nu
rani ne bcha la hai, usne pura di hik na manni.

uddar icchra rdi pidi vane. var kore : ren de da pap na kar. maso meso aso putar laba. raja okha ho ke bolta : dur ho van meri akhla kol nahi
ta tek vi nal bej des. raje kise di vi na suni. jolad nu hukam ditta ki isde hatth par kap tuk ke khu vic sud do te isde lahu da katora bar ke luha nu deo.
jolad pura de latta bav ba na le ture kappar vaste. icchra tarphi te ro ro ke ann ho gai. luha ne akhla var vat seneha bejla, hun vi man van par pura ne akhla
bave me mar van e kam na karesa.

bara vatre pura khu de vic pia rih. vat khu de neje gorakh nath di joli ne a dera lala. hik cela khu de utte pari baren gla ta pura ne dola vic id
phasa ditta. jaddo dola bar na ala ta cela chor ke dola nu utthe i gorakh nath kol pari. gorakh nath ne ake, taseli kar ke ki e koi bat parat nahi, admi he,
bahar kadi te bha la cela. sakti nal usde hatth par vi sabat kar ditta.

vat pura rani sudra de kher magar gla. o vi mohit ho gai us te. moti da thal bar lai. pura ne akhla : sanu sadu nu ata ya roji cahidi, moti nahi.
sudra ne sari joli di roji akhi. gorakh khush hola : mag ki maga i rani ! rani ne akhla : hor ta rab da ditta bahu kuj e par e pura man de do. gorakh nath ne
pura nu nal bej ditta. a ke mel vic rani ne akhla : e la de kaphni jehi, shahi kapi pa le. pura ta joti hai. jaddo usne e khej vekhi ta bahana bha ke ber
nkal gla te sudra kofhe te khalo ke usnu vekhar leggi. jaddo akhla to chap gla ta sudra mel to drak mar ke mar gai.

pura cala gla guru kol. gorakh nath bahu gusse hola : tu bahu bera kam kita. gorakh pari par hai. pura ne akhla : maharaj, bave hatth banya lao
me grast nahi kar sakda. gorakh ne akhla : haccha, hun tu apne ma po kol van. guru da akha man ke pura ne bag vic dera ja lala. pura de per di
cho nal bag sava ho gla. lok kofhe ho ge. koi kuj, lave koi kuj. solvan te luha vi ae te pura de per te de pe. putar di dat bakhso. pura ne dan la
ke akhla : putar ta tuha agge vi hesi. solvan mnta kore bai picchi gal na chero. pura ne akhla : sacchi gal desso ta hi hor putar hovega. rani eji sikki
hoi si ki das ditta sara kuj. raja pher bahu gusse nal lal thi gla : tenu den nu kuli kol parvasa. pura akhla : rajla shadha ho van. jive hoi likkhi e, une
hi huda e. pher luha nu akhla : tu aije vi jeri sacchi gal e, das de te e le cavol da daga, tera putar bahar hosi.

uddar rani icchra ne vi suna. shudde kadi a gai. eho jehe karni vale sadu kol me vi le av akhla di daga. pura akhda e : amma ji, das tere nal
bana ke varta. icchra ne sab kuj das ditta. gal gal vic avaz pachar loi. kedi e : hove na ta tu mera pura e, galvaki pa loi guj ke, nal hi unni dssar
lag pa. raje rani ne bahu akhla. tu sad para chor, raj bag sabal. par pura kedi manne. ashi ta jamadru hi sadu har a. ne hi kidi hor ml pos. hun
vede a.

Jhang

stalkoʻ da hik raja hai selvan. sare jag ic osda hukom celda hai vat o phir vi udas rāda hai. bāgwan di kiti nū koṇ moṛe. raje ne sātā mohatma di seva tā bəhū kiti pər os nū kai sal sātān da sūkh na mīla. əkhir bəhū mənāṭ mənōṭā bad raṇi icchrā de dīdō purən bəgət jamīa. raje de gər həd tō zīada khōṣi hogəi. bāmṇa nū səḍ ke jēre vele teva bəṇvata tā bāməṇ akhīa : rajīa, barā sal taṭ potrə di šəkol na pia vekhē, grē hei tere vīte. ūñ tā tera potrə vaḍḍa kərni ala hosia. raje ne purən nū baiā vāriā taṭ bōre de vic pəva choṛīa.

jəddəṇ barā vāre pure ho gae tā purən nū bōre vicō bār kādīa. mālā vic dīve jagae gae. pəḍīā nū gauā mənṣ dītiā. purən jəḍō bōre de vic hai tā raje ne duja kaj kəra līa luṇa nal, jēri zat di tā cəmīari hai pər sōṇi dādī hai. purən ne jēre vele raje nū məttha tektā tā raje ne oḍe sir te piar de ke kolū khəlotc hoīā nū akhīa kī ēde waste koi sak g’oloa. lekəṇ purən ne ē akh ke nā kər choṛi : lala, hale tā ē beṛiā pəvavəṇ nū dil nāt kərēda. muṛ raje akhīa : cəgga muṛ vāñ ke apṇiā mavā nū mīl a. pēlū apṇi dərəm di mā luṇa kol vāñē.

nokrā cakra nū nal le ke purən luṇa de məhəl vāñ əṛīa. məttha tektos. luṇā tā únū védiā hi məst ho gəi. sir te piar tā ki kərna həs səgū akhios : tū tā mera haṇi hē te a bəho mere nal meri sej te. purən ne bəhū akhīa : tū meri dərəm di mā ē, ē kər na kər. luṇa akhīa kī mē teri mā kīvē hoi ? bəhū jəgṛa hoīa. purən ukka na mənīa te akhtos : mərən mənzur he pər ē kəm na kəresā. bəj ala chuṛa ke bā utthū.

Uddū jəddū raṇi luṇa vekhīa kī gəl tā bəṇi koi nī tā mūdi māji le ke pegi. raje pucchtos : raṇic, ke gəl e ? raṇi bole koena. jəddū trijī vari pucchtos tā raṇi akhīa : mənū ke pia pūcchna hē. ūsse kolō pochh jēra əjj b’arā vāriā picḥhō bōre vicō nīkālīa hei. ē vekh mera ke hal kita hes.

raje tā dehō məsē hovəṇ ditta. šīpāiā nū hukəm dītos : purən ūñ le ao mūškā kəs ke. šīpāi purən nū phəd līae. raja səṛīa bəlīa pīa hai. akhtos tenū ē kar kərēdiā šərəm na ai. purən bəhū səphaīā dītiā te akhtos : je nēṭ mənēde tā tel da kəṛaha təpa ke mera ḍəbo choṛo hətṭh, je dag ləg vāñe tā mē jūṭha, nāt tā raṇi. pər raṇi tā raje nū bəcchā rəkhīa hai. os purən di hik na suṇi.

udde icchrā rove pītte, vilap pəi kəre te akhe : rāvəṇ de ēḍa zuləm na kər, məsā məsā tā sánū potrə mīla e. raje kəṛək ke akhīa : dur ləgi vāñ meriā əkkhiā tū nəhī tā tenū vi nale vād səjesaō. raje kase di nā suṇi. jəladā nū hukəm dītos kī purən de hətṭh pər vād únū khū vic səṭ ao te úde ləhu da kəṭora bər ke luṇa nū de ao. jəlad purən diā mūškā bən ke únū vādəṇ vaste ṭur pə. icchrā təṛəp ūṭhi te ro ro ke ənni ho gəi. luṇa əkhiri vari muṛ śīyo sənēa gəllīa kī hūṇ vi mən vāñ pər purən akhīa bəvē mər vāñā pər ē kəm na kəresā.

barā sal purən khū vic pia rīa. muṛ ose khū de neṛe gorəkh nath di mēḍli ne a ḍera paṭa. hik cəla khū tū pani ləvəṇ gīa tā purən ne tūbi vic ṭūḍ phasa choṛīa. jēre vele tūbi bār na chiki gəi tā cəla tūbi nū choṛ gūru gorəkh nath kolū bəjda gīa. gorəkh nath ake təsəli kərke akhīa kī ē koi bāt pret koi nī. ē tā bēde di dēi he te únū bār chīk kādīos. apṇa cəla bəna līos. kərni nal úde əg vi səbute kər choṛīos.

muṛ purən raṇi sūdrā kolō blkh mēgən gīa. o vi məst ho gəi udde te. motiā da thal bər ke le ai. purən akhīa : sánū sáduā nū aṭa de ya khavəṇ nū kai še de, moti nəhī cahide. sūdrā ne sari mēḍli di roṇi akhi. gorəkh bəhū khōṣ hoīa te akhtos : mēg jēri še mēgṇi ē raṇi. raṇi akhīa : rəb diā dītiā hoīā sariā šā hīn purən nū mēnu de ca. gorekh nath purən nū nal gəl choṛīa. a ke məhəl vic raṇi akhīa : lá choṛ ē phəkirā ali əjri te pa le ē šahi kəṛpe. purən tā jəti hai. jis vele os ē kheḍ vekhi tā bəhana kər ke bār ṭur gīa. sūdrā mārī te khəlo ke únū vekhdi rəhi. jis vele əkkhī tō pəre ho gīa tā sūdrā məhəl tō chal mar ke mērgi.

purən vat muṛ gūru kol ləgga aīa. gorəkh nath únū jīrkīa. tū bəhū bəṛa kəm kita he. gorəkh nath tā jaṇi jaṇ hai. purən jəvab dīta : mārāj, bəvē hətṭh bənna ləo mere kolō grāst nəhī hōda. gorəkh nath akhīa : cəga huṇ tū apṇe ma pio kolō ləgga vāñ.

gūru da akhīa mən purən bag vic vāñ ke ḍera lāīa. purən de pər pēde hi bag tā sava ho gīa. khəlkət kəṭhi ho gəi. koi kai še le ave tā koi vāi ša. səlvan te luṇa vi ae te purən de pərī a dəṭiṭhe. akhtone : sánū ulad bəkhšo. purən diān la ke akhīa : ulad tā tuāḍi hai. səlvan tā mīntā kəre kī īs gəl nū na chəro. purən akhīa : je səc dəsəso tā hi tā hēr ulad hosi. raṇi eḍi tərs gəi hai kī sara kūj dəs choṛīos. raja muṛ təp khəlotc. gusse nal bəkhəṇ ləgga te akhtos : tē ḍəṇ nu kūtīā kolū cīresā. purən akhīa : raja, ṭhəḍḍa ho. jīvē bāvi līkkhīa he, ūñe hovṇa he. muṛ luṇa nū akhtos : tū səc bolīa e. ē le cavəl da daṇa tā tera potrə trəkṛa hosi.

Udde raṇi icchrā nū vi thōṛi sūr ləggi. ṭhūḍde khādi utthe a vəṛi. śīyo je kərṇi ale sīdu tū mē vi le avā əṭkhā da daru. purən pucḥīa : mā ! ḍəs tere nal kehi vərti he ? icchrā ne sari gəl dəs choṛi. gəllā kərēdiā əvaj sūñāṇ ləios. akhəṇ ləggi : tīñe ləgda e tū tā mera purən hē. gəlūdi pa ləios kūṭ ke te nale únū dīsəṇ vi ləg pīa. raje raṇiā bəhū akhīa kī choṛ phəkirī te sēbal apṇa raj bəg. pər purən kēdi mənēda hai. akhəṇ ləgga : əṭī tā jənəm de sādu haē. tīñe muṛ kīthaṭ mīl pəsāē. cəga huṇ cəlde haē.

Shujabad

salkot da htk raja hai solvan. sare johan utte ūda hukam celda hai vət vi o mūjīa rāda hai. rəb di kiti nū koṇ mefe. raje ne sādūā sātā di seva tā b'āhū kiti pər ūkū koi mūd ulad da sūkkh na mīlīa. ākhir utte dər mātā mənōtā picchū rāpi icchrā de dīdū purən bəgət j'āmīa. raje de gər khūsīā di koi həd na rəhi. b'amqā kū səq' ke jere vele feva khulvala tā b'aməṇ akhīa : rajīa, b'arā sal pūtər da mū na d'ekhī. gre he teq'e te. ūvē teq'a b'əra kərni ala thisia. raje ne purən kū b'arā sal bəre vīc gət d'ītta.

jere vele barā sal pure thi g'əe, ū vele purən bəre viccū bəhər nīklīa. mōhāl vīc d'ive jəg'ae g'əe. bāmā kū g'əuā dan puñ kitone. purən jere vele bəre vīc hai tā raje ne hīk b'īa kaj kərva gīdda luṇa nal, jeri zat di tā cəmari hai pər sōṇi d'ādī hai. purən jere vele raje de pere pīa tā raje ne ūde sīr kū pīar d'e ke lagi'ā kū akhīa īde waste koi gər g'olo pər purən na mənīa : babaji, hale nīmmī dīl kərēda tēg'ijəṇ kū. vət raje akhīa : hēccha, vāñ apīā mavā kū mīl a. pehle apī dərəm di ma luṇa kol vāñi.

nəkrā cakrā kū nal gīn ke purən luṇa de mōhəl vīc a g'īa. māttha təkīa pər luṇa d'ēdīā hi mōst thi g'oi ūde te. sīr tā kīa cūmṇa həs, akhīos : tu tā meq'e jēd'a hē, b'ē vāñ meq'e vicchavəne te. purən ne b'āhū akhīa : tū tā meq'i dərəm di ma hē, e pap na kəra. luṇa ākhəṇ ləg'g'i : mē teq'i ma kīvē thīom ? d'āḍa jēra thīa. purən na mənīa, akhīos : mərna mənzur hīm pər e kəm kēnā kəresā. drūk aīa chūrva ke bā.

huṇ jere vele rāpi luṇa ne d'ītīa kī g'al tā bəṇi koi na tā mūdī mēñi pa ke səm pəi. raja ākhəṇ leg'ga' : he rāpi g'al te d'əssa. rāpi b'ole na. jere vele trij) vari b'ulvalos tā rāpi ne akhīa : mekū kīa pūcchde o, ūde kolū pūchho jēra ej bəre viccū nīkle. e d'ekho meq'a kīa hal kərge.

raje ne d'īhū mēssā corāīa. sīpahīā kū hūkəm d'ītos : purən kū gīn ao pūtīthe bəhī bōd ke. sīpahi purən kū gīn ae. raja bərkīa pīa hai : teku sərəm na ai e lēcchəṇ kərēde kū. purən ne bəhū səphaīā d'ītīā : je mənēde nīve tā tel da kərāha təppa ke meq'a hətth vīc gətto, dag ləg' g'īa tā mē jūṭha nəh tātā rāpi. pər raje kū rāpi ne bərkāīa hoīa hai, ūne purən di hīk na mənī.

d'ūje pase icchrā rōdi pīdī vāñe. bakā mar ke akhe : rahvəṇ d'īo, zuləm na kəro. mēssē mēssē tā sakū pūtə nəsib the. raja kərkiā : pəre hā vāñ ākkhī kolū, nehī tā tekū vi nal bēj d'esā. raje ne kəhī di na supī. jēladā kū hūkəm d'ītos kī īde hətth per kəp ke khū vīc sət ao te īde ləhu da kəfora bər ke luṇa kū d'īo. jēlad purən kū pūṭhe bəhī bōd ke gīn cəle kəppəṇ waste. icchrā d'ādī tərphi te rōdi rōdi dī thi g'oi. luṇa ne ākhirī vari vət sənəha bējīos : huṇ vi mən vāñ pər purən akhe bāvē mər vāñā pər e kəm kēnā kəresā.

barā sal purən khū vīc pīa rīha. vət khū kolū g'orəkh nath di mēdī ne ake d'era kita. hīk cəla khū viccū rāpi gīnəṇ g'īa tā purən ne tūd' phəssa d'ītta. jere vele tūb'ī b'ēr na ai cəla tūb'ī kū ūthāī chor ke g'orəkh nath kol cəla g'īa. g'orəkh nath ne ake təsəli kər ke bāi e koi jīn bīt kēnī, bāda he, b'ēr kəd gīdda te ūkū cəla bəṇa gīddos te kərni nal ūde dīg vi sabət kər d'ītos.

vəl purən rāpi sūdrā kolū bīcchta mēñāṇ g'īa. o vi mōst thi g'oi ūde te. motīā da thal bər ke gīn ai : purən ne akhīa. sakū sādūā kū əṭṭa ya roṭi d'īo, moti nəhī. sūdrā nē sari mēd'ī kū roṭi waste səq'īa. g'orəkh khūs thīa : mēg, kīa mēgdi ē, rāpi ākhəṇ ləg'g'i : b'īa tā rəb da d'ītta səb kīj hīm pər e purən mekū d'e d'īo. g'orəkh nath ne purən kū nal bēj d'ītta. a ke mōhəl vīc rāpi akhīa : ē ləha d'e godrīā jīhā, sūhi pōsak pa gīn. purən tā jətti hai. jere vele ū e kēd' d'ītīhi tā bəhana bəṇa ke b'ēr drūk gīa te sūdrā koṭhe tā khəro ke ūkū d'ekhəṇ ləg'g'i. jere vele ākkhīā kolū pəre thi g'īa tā sūdrā mōhəl de koṭhe tū drək mar ke mər g'oi.

purən vət gūru kol cəlīa g'īa. g'orəkh nath khəppīa : tē e bəhū gēda kəm kite. g'orəkh səb j'āpi j'āṇ hai. purən ne jəvab d'ītta : maharaj, bāvē hətth bādva d'īo mē grōst nīmmī kər səkda. g'orəkh akhīa : hēccha, huṇ tū apṇe ma pīo kol leg'g'a vāñ.

guru di g'al mən ke purən ne bag vīc d'era vāñ lāīa. purən de perā de ləg'g'əṇ nal bag sava thi g'īa. bāde kəṭṭhe thi g'e. koi kīj gīn ave, koi kīj. solvāṇ te luṇa vi ae te purən de perā te dē pe : sakū putrā da dan d'īo. purən dīān lā ke akhīa : ulad tā tuhaḍī hai. solvāṇ mīntā kītīā kī bāi ī g'al kū na chero. purən akhīa : səc səc d'əsəso tā hi b'oi ulad thisi. rāpi kū ēdī sīk hai kī d'əs d'ītos sara kīj. raja vəl təp g'īa. gusse nal lal thi g'īa : tē d'əṇ kū mē kūtīā kolū cīvesā. purən akhīa : rajīa, tēd' d'īa thi vāñ, jīvē līkhi hoi hōdi e, ūvē thīde. vət luṇa kū akhīos : tū huṇ vi səbo kīj d'əs d'e. e gīn cavəl da dāṇa teq'a putrā bəhādər thisi.

d'ūje pase rāpi icchrā de kənnā vīc vi g'al pe g'oi. tūd' d'e khādi a g'oi. io je kərni vale sādū kolū mē vi gīn avā ākkhīā di dəva. purən pūcchīos : ma, d'əsa teq'a e hal kīvē thīa ? icchrā sara kīj d'əsa d'ītta. g'ali g'ali vīc əvaz sūñāṇ gīddi. ākhəṇ ləg'g'i : hove na tā tū tā meq'a purən hē. b'əkki pa gīdos gūt ke. nal hi ūkū d'īssəṇ ləg' pīa. raje rāpīā bəhū akhīa : tū phəkīrī chor d'e, raj bag səbal pər purən kēdi mənne ? əssē tā j'āmādrū sādū hā, īvē hi kəd'āī vəl mīl posū. huṇ vēde hā.

Upper Mahasu

salkoꝝ ra ek raja tha salwan. . jesro ōkam raji dūnie do calto. tōi bi se phl̥kəri da rāwa. bəḡwan ri kərni kṣṇ moꝝu. raje sādū sēta ri khub sewa ki pr̥ṣtu tōi bi tes kōi bərs beḡe beḡi ri sṣkhna m̥lo. saw̥ṭd pache kōi sādū ri seva kərne da Icchəra re pəʃ da ek purəṇ bəḡət pəda ūa.

təbe raje re gər da khōṣira kie ṭəkaṇa na rāa. jəbe brāməṇ bade tə pətri dekhio, p̥ṣḍte bolo he raja tu bāra bərsa taṭ əp̥ne p̥ṣtəre re m̥ū na dekhē gr̥ṣ ə tūə ta uba tuəra beḡa bəḡa kərni jog ōla. raje təbe purəṇ bāra bərsa taṭ borida b̥ḍd kia. jəbe bāra bərsa puri ūi ta purəṇ bore de bāre n̥kaṭa ər təbe sāre mēla te dibe jəṭae. brāmən gəu dan d̥t̥t̥ṭ. purəṇ jəbe borida ta ta raje ne ek ṣadi tōi ki jia ro nam luṇa to jo jati ri cəmari ti ər bəḡi hi b̥ḡia thi. purəṇ jəbe rajek mathe ṭekəṇe kə bolo ta raje s̥r̥ ure kəriə. lagio da bolo Iske kṣḍja r̥ṣta loṛa. pr̥ṣtu purəṇ r̥ṣte kə pora baja, he p̥ṭa ji ebi mera r̥ṣte kə jiu n̥ṣ bolda. tebe raje teskhe ta kəha deṇa tha pr̥ṣtu t̥fe teske ero bolo tu meri carpai gera beṣ ər tu mere əp̥ni bərabəri ra he. təbe purəṇe bolo tu eṛa j̥l̥əm na kər kōi ki tu meri d̥r̥əm ri m̥ā he. tene b̥ḡi aja.

jəbe luṇe dekho je bat n̥ṣi bəḡi təbe se əp̥ni cuṭi be carpai kəriə suti. raje bolo he raṇi tu bat bol. tebe raṇie kuch bi na bolo. jəbe raje ti bōi bolo tə raṇie bolo m̥ūḍo ka p̥ṣche əp̥ne beṭhe də p̥ṣch jo aj m̥ūḍo n̥kaṭa ḍ tene mere ka ḍl̥ kio. təbe raje deṣ bəḡi m̥ṣkəle bətaḍ ər əp̥ne s̥r̥pāi ōkam d̥to ki purəṇe pəkəṛe ano. ḍəwo. je mere hathoda dag lagla ā j̥ṭa n̥ṣṭ təbe.

raje gaṣe raṇie roṣ kia. tene purəṇo ri ek bi na mani. əki baṭhi Icchəra r̥ṣṇəti t̥fe bolo t̥ue t̥ḡ na kər r̥ēṇe deə. tu etna j̥l̥əm na kər əm bəḡi m̥ṣk̥le ek beṭa m̥laə. raje roṣdo bolo tu d̥Ureḍe nat tabi sathi b̥j̥ula. raje kəsəri na ṣṬri tene j̥əlad ki ōkem kia ki əsəro hath kaṭe aṇo k̥ue de paḍ ər əsra l̥ura kəṭora b̥ər̥to luṇe ke dəkhelo. jəbe se purəṇe kaṭəṇe baniə nia Icchəre bəḡi d̥ṣkh ūa ər se roṇuə roṇuə ādi rəi. luṇe basie bole ebeba poro man. pr̥ṣtu purəṇe na mano. m̥ū m̥əṇṇō m̥ṣjurə pr̥ṣtu mere ejo kam n̥ṣṭ k̥əṇotə. bāra bəṛsa purəṇ k̥ue da p̥əṛa rā təbe k̥ue age gorəkh natho re sathie ḍera la. jəbe ek cəla k̥ṣedi paṇi nida aja ta purəṇe t̥ṣbəḡi da əṇṇa kaṣada āth phəṣaṭa. jəbe t̥ṣbəḡi b̥ṣḍi na aji t̥ṣ cəla t̥ṣbəḡi choḍəə guru gorəkh nath ak aja. gorəkh nathe t̥əṣəlie bolo je ə b̥ṭ p̥əret n̥ṣṭ et k̥ue adəmi əs təbe purəṇ paṇi re k̥ṣe de beṭṛa gaṭā ər tene tesəre sare ḡg ṭhik kie.

təbe purəṇe raṇi s̥ṭd̥ere ak bl̥k m̥āḡda ḍea ta raṇi s̥ṭd̥arā bi tes dekhio beḡe khōṣ ūa ər t̥ṣ tiske motiro thaṭ b̥ər̥io āṇo. tēne bolo a sādū əsu m̥ū aṣa bōḡən cəi. raṇi s̥ṭd̥ere sāre j̥əṇe beḍio aṇe. ta g̥Ṭru gorəkh pr̥əkəṭ̥ə. m̥ṣṭ tu ka c̥ei. təbe raṇie bolo m̥ū bəḡwan to dito səb kuch əso. m̥ū ek purəṇ c̥ṣṭ. gorəkh nathe purəṇ təbe tie sathe b̥əja. jəbe mēla dō təbe raṇie bolo tu eje kapəṛe bəḡleri j̥si p̥əre ṭal ər ṣāi p̥ṣak p̥én. purəṇ ta sādū tha jəbe tene əjo khel dekho se bane c̥ṣḍio beṭṛa n̥kla ər raṇi s̥ṭdrā gāp̥ər gaṣ dekhdi lagi. jəbe se diṣda b̥ḍja tə tie gāp̥ər jaṣ chəṭāḡ lai ər pori m̥əri.

purəṇ g̥Ṭru ak ḍeba. gorəkh nathe se j̥əṛa. t̥ōe éjo buro kam kio. gorəkh s̥əb jano ta. purəṇe ut̥t̥ər d̥ṭta m̥əharaj b̥āu mere āth b̥āno ā ḡḡristi n̥ṣṭ kər səkda. təbe gorəkhe bolo tu əbe əp̥ne m̥ā bap akəṛe,

təbe purəṇe g̥Ṭrura bəcən mana ər tene təbe bagice da ḍerala. jəbe bagice de purəṇ re p̥ər p̥əṛe ta bagica h̥əra b̥əra ḍa. təbe sare k̥əṭhe de. teske kōi adəmie kōi cijo aṇi. luṇa ər raja bi aji ər se tesəre p̥əroge p̥əṛi. āmo tu bal b̥əcce ra daṇ de. purəṇe d̥l̥ān laəə bolo luəre hi bal b̥əcce ḍso te. təbe raje səlwanə bolo tu əji batro na le. purəṇe bolo tu s̥ətto s̥ətto bol təbe tere bal b̥acce ḍl̥ṣ. raṇi təbe et̥əni Ud̥as ḍi ki se r̥ṭdi lagi. ər raja təbe g̥Ṭse pa lal ḍa. t̥ā ḍaṇiā k̥ṣkk̥əroda k̥heṬla. təbə purəṇe bolo he raja tu cupa ro j̥ēṛa likho r̥ṣ tero ḍ. luṇe ke bolo tu s̥ətto bol ər éi cawəl re ḍano kər. tere bəḡa b̥ādur putt̥ər ḍla.

təbe eki dōə raṇi icchəre ṣṬṇḍ. se ḍoriu aji. ere s̥əcce sādū do ā bi ākhera dairi aṇu. purəṇe p̥ṣccho m̥ā bol takhe ka o. icchəre s̥əb k̥ṣch bolo. t̥ṣṭ təbe tesəri awaj bat r̥ədi p̥əreṛi. ər təbe t̥ṣṭ bolo tu mera purəṇ ḍse. t̥ṣṭ se ḡəledi la ər se t̥ṣṭ jo diṣda laga. raje raṇie bolo je tu sādup̥ər p̥əra choṛ əp̥əṇo raj kaj s̥əb̥l. purəṇ kəsəri na tha manḍ. ā j̥ənəm ra sādū. m̥ū calde calde k̥əṭ ere i m̥l̥əne ə.

Lower Mahasu

salkoṣara ek raja aṣi tha jesra nam sālvan tha. sārī dunīa te tesāre ḍkām cāle tha pər tābe bī se udas rāho tha. pərmeṣvāra ri kərṇiā̃ khe kuṇ ʔali sako. raja sōbi sādūḍ sātī ri bōt seva kiti pər tese gəro koi bi sātān nī ūi. teskhe əpəni oladara jəra bi sukh na mīla. ʔto vīcco aṛkhe raṇiā iḥḥəra re peṇo vīco de ik purṇ bāgət namora māṣhe ra jənəm ūa. tābe raje re gəre khuṣiā̃ ra koi bī ʔəkana na rā tebe tīne brāməṇa jo bulai ke pətəra khulāia to brāməṇe ne bolīa kī rajta bāra sala tək maṣhe da mū na dekhī.

ta pāge kuḥh grē he. age jaike tusəra maṣha bəṛa kərniā̃ vala ūga tebe raje ne purna jo bāra sala tək gəro te kāḍi dītta or ḍīar vīc pai dītta.

tebe je bāra sal hue to purn gəro jo ai gīa mēhīle vīco maṣia se dive or baməṇ jo gaia danore rupo vīco dītṭia gəia purṇ jebe ḍīara vīce tha to raja ne ek or apəna vīā kərāi tīa tha jəsara naḍ luṇa tha or se jati ri cāmari thi pər se dekhəne khe bōt i sōṇi thi. purṇo ne jebe rajage matha ʔəkīa to tebe purṇe khe aṣīrvad or apəna vīā kərāi tīa tha jəsara naḍ luṇa tha or se jati ri cāmari thi pər se dekhəne khe bōt i sōṇi thi. purṇo ne jebe rajage matha ʔəkīa to tebe purṇe khe aṣīrvad dītṭia or tebe roje ne nəkəra khe ḍkām dītṭia kī Isəri māgəni kəri do. pər purəṇ ne vīā kərvaṇe se na kəri dītṭia or raje khe bolīa kī yebu mera jīā ni bolda beṛia dītṭia or tebe roje ne nəkəra khe ḍkām dītṭia kī Isəri māgəni kəri do. pər purəṇ ne vīā kərvaṇe se na kəri dītṭia or raje khe bolīa kī yebu mera jīā ni bolda beṛia pəṇe jo tebe raja bolīa əpəni amā̃ khe mīliā pər pēla əpəni dārmori amā̃ luṇa ke kop jaia əpəṇe sevəkō jo sathi ləikhe purəṇ əpəni amā̃ luṇa ke mōila vīco gīa jebe tīne matha ʔəkīa tebe luṇa bōt i mōit bi gəi or tebe tesāre sīro pāde āth pherīke teskhe bolīa tu to meriā̃ brabəriā̃ ra ūi gīa jā mere māje pāde beṣhi ja. tābe purṇo ne bolīa tu to mera dārmō ri amā̃ hē. amā̃ ēṛa jūlām na kər. tebe luṇa boli mē teri amā̃ kī bi ? tebe tīna vīcce bōt jəgəra ūa pər purəṇ manəṇevīc ni ata tebe tīne bolīa kī makhe mərna mənjur ē pər āū ēṛa kām nōī kəri səkda. or tebe tīne əpəṇe āth chūḍae or nāṣhi gīo.

jebe luṇa ne dekhīa kī ye gəl na bāni tebe tesa ne khəṣṣi pəṣṣi leki soi gəi to tebe tese khe raje ne bolīa kī tu makhe bat to dəs kī tū sathi kīa ūa. rani cuppi di cuppi beṣhi rāi pər se na boli jebe tīs khe tiji bar pūcchīa to rani ne bolīa kī tuse māde kīa puccho tīse de pūcho jo aj ḍīarase nīkəlo ke aīa or dekho mera kīa āi kəri gīa.

raje jo rati nīd ni ae jebege səber ūi to pēredaro khe ḍkām dītṭia kī purṇ jo ləi khe avo to tābe sātəri purəṇe khe laīa raja gūsse bīce tha kī takhe ēṛa būra kam karte ūe ṣərm ni ai. purəṇe ne raje jo bəṛa kūch bolīa. purəṇe ne bolīa. je bərdəsa nāi mənṇiā de to tele re gərm kəṛa bīco mera āth ḍəboi do je to dag ləgi gīa to āū jūṣha ṣhəra nōī to rāni.

pər raje khe raṇiā ne gūsse bīce kītīa. tīne purṇ ri ek bī gəl na suṇi. dūje kənare icchərā̃ roṇe ləgi gəi or boli ēṛa jūlām na kəro bəḍi mūskəla de asa jo be beṛa mīliā tha. raja gūsse bīce aṛkhe bolīa kī meriā̃ akho te dur ūi ja nāi to takhe bī sathi i bəji dūga raje ne eki ri gəl bi na sūni. jəlado jo ūkām dītṭia kī esəre āth pər bāḍike jōṛa jo sītī do or esəre khūnora kəṛora pəri ke luṇa jo dāi do jəlād purṇe jo phəkəri ke bāḍəne khe ləi gəe. icchəra bōt i dūkhi ūi or rōdi rōdi akhi te ādi ūi gəi. luṇa ne duji bar pher sənāa bəjīa kī yebe bī mani ja pər purṇe ne bolīa kī məri jūga pər ēṛa kām na kərāga.

bāra sal tək purəṇ jōṛo bīco hi rā phīr jōṛo re kənara gorəkhnatho ri mənḍali ne ḍera lai līa. ek cela jōṛo bīco te paṇi līone gīa to tābe purṇe ne tūbiā bīco əpəna āth phəsaī dītṭia jebe je tūbi bār nāi ai to cela gorəkhnatho ge aīa tebe gorəkhnatho jo vīsvas ūa kī e koi bāt nāi ē bāre kāḍi dītṭia or teskhe əpne cela bənai dītṭia or bāgvano ri kīrpa se tesāre sare āg ṣhik kər dītṭe tābe purəṇ rani sūdrā̃ rekāre pīkh magəṇe khe gīa tebe se bi puran padi məri gəi or motira thal bəri lai pər purəṇ ne tasa khe bolīa kī sādūo jo aṛa ja bəjan cāie moti nāi. to tebe sūdrā̃ ne sari māḍəliā jo nīuta dītṭia gorəkhnath bəhūt i khūṣ ūa or bolīa kī takhe kīa cāie. tebe raṇi ne bolīa iā to bāgvānori dēa te sōb kūch he pər makhe to purəṇ cāie to tebe gorəkhnatho ne purəṇ jo raṇiā sathi bəji dītṭia jebe se mēla bīce pūjīi gəe to tebe raṇiā ne purṇe jo bolīa kī in kaṣia jo ūtari de or əmira bale ḍāle pēnile pər purəṇ to yati tha jebe je tīne ye khel dekhīa to bāna kəruge bāre nīkəli gīa or sūdra chātto padek həṛike deknhe ləgi jebe je tesri akhi bīce pīṛ ləgi gəi to tebe tesa ne chātto pāde te chəval deige or məri gəi.

to tābe purəṇ əpne guruege cāli gīa. to tebe teskhe gorəkhnatho ne jīṛkīa or bolīa bē te ye bōt hi bura kam kītīa gorəkh nathi ji səb kuch jāni the. tebe purəṇ ne teskhe ūttər dītṭia bāi jae mate āth bənai lo pər au gəṛi nāi rā səkda te gorəkho bolto to apne mā̃ bap re gəere cāli ja. guru yera kesa manikhe purṇo ne bago bīce jaike ḍera lai līa. purəṇa re cəṛəṇ te sara i bag həra ūi gīa. or teti ṣor hi ṣor māci gīa. to tebe log tati bōt i kuch lekhi ae. īna admīā̃ bīco luṇa or selan bi thi or se purəṇ re pəra bīce aekhe gīri gəia kī asa jo olada ra dan dēi do. to tebe purəṇo ne dīāna sathi dekhike bolīa kī clad to tusare thi tebe raja sālvan kēne ləga kī esa gəla jo jāri do to tebe purəṇ ne bolīa kī səc bolo tebe tusare olat hogi. raṇi itni ḍəri gəi si roṇe ləgi. to raja bōt gūsse bīc ūa kī takhe kūtṭia te khulāūga. tebe purəṇ ne bolīa kī raja ji tuse sātīya bīce rāo jese līkhīa tebe tesse ūga pher tin luṇa to bolīa kī ye le cavəla re dāṇe tusra beṛa bəṛa bādur hoga.

duje kənare raṇi icchra se kano bīco gəl pəḍi gəi. to se ṣhokəra khadi ūi teti pāṣci gəi or boli kī ére sādū te āū bī akhīriā ri dāvai lei au to tebe parəṇo ne icchrā̃ jo puccīa kī takhe kīa ūa to icchrā̃ ne sari gəl dəsi dītṭi to tīsa ne purṇo riā gəlla sunikhe jāni gəi or boli tu mera beṛa ē to tābe tes bolīa gəle lagigəi or tesari ākhi se dikhne lagi ga. raja raniā̃ ne bōt kuch bolīa kī tu phəkina jo chaḍi de or raja jo sāmāli le purəṇe ne kesəri bī na māni kī aīū to jənmo te i saāu ē iyā̃ hi kithi or mīli jage eccha to yebe ase gəe.

Kangra

sIalkoṭe da Ik raja tha, səlvan sare s̥sare cə ūda ūkəm colda tha. pər se phIri bI ōdas rēda tha. pəgvane diā kərniā jo. kUṇ moḍe. raje ne sādu s̥ta di seva tā bəri kiti pər ujo kəi sal s̥tanā da sUkh ni mIla.

akhIr cə əngInət m̥nta mənotIā de bad rani. Icchērā de peṭe te purəṇ pəgəte ne jənəm Ila. raje de kər khUṣiā da koi Ṣt əsəb n̥ī rēa. brāməṇā jo səddi cə pai dItta.

barā sal pure ḍe tā purəṇ gUfa c̥ḍ bar nIkIa. mēlā cə die jəlaə gəe. brāməṇā jo gəuā dan dIttiā. purəṇ jalu gUfa cə tha tā raje ne Ik ḍr bId kərai Ila tha. luṇa de kəṇne, jēri jati ti tā cəmari thi pər s̥Ūdər bəri thi. purəṇe ne raje jo məttha ṭekIa tā raje ne sIre pər həth pheri ke lagIā jo bolIa, Ide baste koi rIsta ṭūḍa. pər purəṇe məṇa kəri dItta. pIta ji əlle ji ni bolda beriā pUṇe jo. phIri raja bolIa ja appiā mau ne mIli o. p̥le epəṇi t̥ərm̥ di mau luṇa bal janā.'

nəkəra čakəra jo kəṇne ləi ke purən luṇa de mēlā cə gIa. məttha ṭekIa pər luṇa dIkhaḍe i ūde pər mót ḍi gəi. sIre pər həth pherṇa tā dur rēa, se boli 'tū mere bərabre da e. bēṭhi ja merI seja pər. purəṇe bəṭhəra bolIa tū meri t̥ərm̥ di mā h̥. é juləm mət kər. luṇa boli 'm̥ t̥eri mā kIā ḍi. bəṛa cəgṛa hoIa. purən-ni mənna. mərna m̥jur m̥jo pər é kəm ni kərna. n̥ṭṭhi aIa chuḍai ke bā.

tvā jalu rapIā luṇa dIkhiIa kI gəl tā bəpi ni tā nərāj ḍi ke pəi gəi. raje bolIa rapI gəl dəs rani bole tā na' jalu ti bar pUchIa tā ranIā gəlaIa 'mete kIa pUcha de. Us te pUcha jéḍa əj gUfa t̥ḍ nIkIa. é dIkha mera k̥ é kəri gIa.

raje dIn mUṣkəlā ne kəṭIa. s̥təriā jo ūkəm dItta, purəṇe jo Ilova m̥škā bən̥i ke. s̥təri purəṇe jo ləi ae. raja gUṣse cə tha. tIjjo ṣərəm ni ai bUre kem kərde. purəṇe beṭeriā səfaiā dIttiā, əgər ni mən̥əde tā tele di kəṛai təpai mera ḍth ḍubai dIa. dag ləggi gIa tā m̥ c̥ṭha n̥ tā rapI, pər raje jo rapIā guṣsa dUaIa tha, ūni purəṇe di Ik nə sUṇi,

tvā Icchəra rōḍi pIṭṭədi jae. bIlap kəre. rēna dIə, juləm na kəra, bəriā mUṣkəlā ne s̥jo pUṭər mIla. raja gərjIa 'dur ḍi ja meriā nəjerā te, n̥ tā tIjjo vi kəṇne p̥ji dIga. raje kUṣi di ni sUṇi. jəladā jo ūkəm dItta. Ide ḍth kəṇne pər kəṭṭI ke kuē cə səṭṭi ova kəṇne Ide khuṇe ka kəṭora p̥ri ke luṇa jo dea. jəlad purəṇē jo m̥škā b̥nni ke lei cəlle—kəṭəne jo. Icchērā tərpi gəi kəṇne rōde rōde ənni ḍi gəi. luṇa akhəri bar s̥ḍesa p̥jIa ḍlle bi mən̥i ja. pər purəṇe bolIa cāē məri jaṇa pər é kəm ni kərna.

barā sal purəṇ k̥e cə pəi rēa phiri k̥e de bal gorəkhnathe diā m̥ḍliā ai ke ḍera ləgaIa. Ik čəla kuē ti paṇi len aIa tā purəṇe t̥bIā cə ṭṭ phəsai dItta. jalu tūbi bār ni ai tā čəla tūbi uthi chəḍi ke gorəkh nathe bal čəla gIa gorəkhnathe ai ke t̥əlli kəri ke ki é koi p̥t pret ni e mənUkh ə, bār kəḍi Ila kəṇne čele jo m̥ḍi dItta kərniā ne ūe ṣg vi ṭhik kəri dItte.

phiri purəṇ rani s̥ḍra te pikh m̥gṇa gIa. se bi mōit ḍi gəi ude pər. motiā da thal p̥ri Iai purəṇe bolIa əsā s̥duā jo aIa tha p̥jən č̥ida, moti ni. s̥ḍrā sariā m̥ḍliā jo nIota dItta. gorəkh khUṣ oIa. m̥g kIa m̥gdi ə rani. rani boli or tā pəgvane da dIttIa s̥d kUch ə pər purəṇ m̥jo d̥i de. gorəkhnathe purəṇe jo kəṇne p̥ji dItta ai ke mēla cə rapI boli e Utari dIa sənIasi kəpəṛe, ṣdi poṣak p̥ni Ila. purəṇ tā yəti tha, jalu ūni e khel dIkhiIa ta b̥ṇa kəri ke bār cəla gIa. kəṇne s̥ḍra chəta pər khəḍoi Ujo dIkheṇa ləgi. jalu se nəjerā te o p̥l oi gIa tā s̥ḍra mēlā te chəḷḍg mari ke məri gəi.

purəṇ phIri cəla gIa gUṛue bal. gorəkh nathe c̥IkIa—t̥ bəṛa bUra kəm kita. gorəkh s̥b janda tha. purəṇe Uttər dItta m̥raj. č̥e ḍth juḍvai Ila. m̥ gr̥sti ni kəri səkda. gorəkhe bolIa əč̥ha ūn tū əpəṇe mata pIta bal čəla ja.

gUrUe da b̥ən mən̥i ke purəṇe bage cə. ḍera ləgaIa purəṇe de perā de chuṇe le bag ḍraṇi ge. koi kUčh ləi ke ae tā koi kUčh. səlvan kəṇne luna vi ae kəṇne purna de pera cə grigIe. s̥tanā da dan dIa. purəṇe tIān ləgai ke bolIa s̥tan ta tUāḍe thi səlvan m̥ntā kəre kI é gəl mət cheṛa purəṇe bolIa s̥c̥ s̥c̥ dəs. tai ḍr s̥tan ḍni. rani Inni thi t̥rsi gəi ó kI sara kučh gəlai ta. raje jo phIri bəṛa guṣsa aIa. gUṣse ne lal tijo kUttIa te kəṭvāga, ḍenā jo. purəṇe bolIa raja ṣāt ḍi ja. jIā ḍni IIkhi uā i ūda. phIri luṇa jo bolIa tu ūni vi s̥c̥ gəlai de kəṇne é l̥ cəḷē da dana, tera pUṭ yōda hUgā. tUā rani Ič̥hērā de kənnā cə vi p̥nək pəi. se vi ṭhokērā khāḍi ai gəi eḍi. kərnia ale sādue te m̥ vi ləi ova akhi da dan. purəṇe pUčhiIa mata dəs tere kəṇne kIa biti. Ič̥həra sara kUch d̥ssi ta gəllā gəllā cə baj p̥əhani ləi. boli ḍ nə ḍ, tū ta mera purəṇ e. gəle ləgai Ila k̥ssi ke kəṇne Ujo dUṣṇa vi ləggi pIa. raje ke kəṇne rapIā b̥tera gəlaIa tu phəkiri chəṛ. raj paṭ s̥b̥ali le. pər purəṇ kUṣ di mən̥e. əsā tā jənəme de sādū ḍn. Ṫjai kUti ḍr mIli jage. ūṇ cəḷde ən.

Kulu

stalko/ara ek raja thi salvan. sare mulkhan teira hukom cola thi por tabe bi so dUas e rJa thi bIdi ra likhñ hñda kos ləpočəna raze sət məhatma ri seva ta gñdi keri por koi borša tšie teirə gdra koi olad nēi hui.

akhər koi sukhəna sakhəna keria te rapī Icchərā re purn pəgt nāua ra šoru hua. raze re gdra khUši ra koi phəkaṇa ni rohu. pəđtan jəbe tiberu bəṇuau təbe pəđtə bolu raja bara borša tđhi šorura mñ heri pəlda gré sa to pede əphe ta teja bəđde bəga aJa sa raze ki keru te beja bara borša təte ruarən dahi dīna.

jəbe bar bərəš pure hue ta purn ruarən bahere nikta. məhlan sšjiue bale. bəraməṇa be gai dan keri. purn jəbe ruarən thi təbe raze ek hor bIá keri leu hñda thi rapira na thi luṇa jatiri ta so čəmarī thi por herni šUṇani bəkke sóbli purṇ jəbe appe bapu áge motha jeku raje teire mñda pəde both pherJa aširbad dīna hor nai be bolu je eiri təte koi rIšta təpa. por purne nā keri bapuji hazi bəniṇe be jiu ni bolda blri raze bolu ja appi ama be melJa pēle appi masək ma luṇa ake jai.

nokər čakra be sšge laia purn luṇa re bəren noṇha motha jeku por luṇa ta tei be bəldea e mót hoi goi tei pəde. cəre pəde hoṇh pherna ta eki dīre rohu por boldi lagi tu meri bərobəri ra sa beš mu kəche tei bəra bolu tñ meri mā sa e dró mətṇ kerdī. luna boldi lagi hññ teri mā kšde. bəri lərai hui purn ni mənnu bolda laga morna mšjur por e kom ni hññ kerdā. bəgu tokhe nə apəṇi bā čəraia.

Ise jəbe rapie bəlu je gəp ni bəṇu ta traṇi trapəri bəchaia bešī goi. raje bole rapie gəl ta dəs. ta so cUṇ jəbe e teie trizi gère puchu təbe rapī boldi lagi mñ nə ki pucha juṇ oz ruarə nə nIktā sa. e bə! mera ki hal kerJa noṇha.

raze bəri muškola sšge dIāra nəbaṇu sətəri be hukom kina purṇa be aṇa bonia te purṇa be loi ae. raze mIša nə jI kua bolu təbe šərm ni ai e kom kərdea. purne bəra bolu je tusa be bəšā ni athi ta tela ri kəṇai čəpea ta mera hoṇh cəki dea. je hoṇh phukUa ta hññ juṇha neI ta rapī juṇhi. por raze be ta rapie poji pəṇai rəkhī hñdi thi tei š purṇe ri ek ni šUṇi.

Ise rapī Icchəra rōdi pIđdi jae rəne dea juIm mət kerde stəri bIṇha sšge ta asa be beja melu hñda sa. raze gərju pheje hoi ja mñ nədəri nə nēi ta təbe ai sšge e bahere khoji dea sa. raje kosi ri ni šUṇi. kəsai be hukom kina eire hoṇh jšga kaṇia kUš nə šoji dea hor eire lohu ra kəforu bəria luna be dei dea. kəsai tei be bəṇia lei cole kaṇe. Icchərā purṇeri mā təpṇhi goi rōde rōdea kaṇi hoi goi, luṇe akhri gère səmad dīna purna be haji bi məni jaa por purne bolu cahe praṇ depe por e kom ni kernna.

bara borša tđhi purṇ dIpaṇa kUe nə poi rohu. blri kUe re kənare gorəkhnathari mšdəlie ezia dera lau. ek cela kUe nə paṇi bərdā noṇha ta purṇe apṇa juṇdu tuṇnə phəsai dīna jəbe paṇi ri tñbi bəre ni ai i ta teie so tokhe e jəhi hor gUru gorəkhnatha áge au. guru gorəkhnathe bəlu šUraI bəi koi bāt pret ni athi por məṇu ri dē sa ta so teie bəre khšji dīna ta apṇa celo bəṇai bIđiri kəṇni teire šg phik hoi gəe.

blri purn rapī sūdərā áge bica mšgda noṇha, so bi tei pəde bəri mót hoi goi. motira thal bəria loi ai. purn bolda laga sádu be ta piṇha ja khaṇe be loṇi moti ni loṇi athi. sūdəra rapie sari mšdəli chōda lau, gorəkh baba khUši həa. mšg ki mšgsa rapī. e bolu hor ta pərməšəre sėb kich dīna hñda sa por e purn mŭbe dei dea. gorəkh nath babe so bəzi dīna. bəre nə sja rapie bolu e sádu aJe jI kəre khšji de hor raje aJe jI kəru la. purn ta sádu thi jəbe teie e təmaša bəlu ta bāna keria bəre nIktā hor sūdra chapra pəde khəria tei be bəldi lagi jəbe so tesəri hochinə dur hua so bəre nə chal maria məri goi.

purn blri appe gUru áge noṇha gorəkhnath tei. be mIšua bolu te bəra bUra kom keru. gorəkh natha sIb kich jaṇa mere hath bəni lea por hññ gərIst ni keri səkda. gorəkh babe bolu əccha əbe tu apəne ama bapu áge ja. gUru ra bəcən mənīā purnk бага nə jaia dera lau. purna ri jšga re chugIṇi sšge bag hora phIri gou. bəri blI kəṇthi hoi goi. koi kich lei au koi kich. səlban hor luṇa bi ae hor tei ri jšga nə pəe asa be lUadi ra dan dea mərəj. purne dīan laia bolu ulad ta tusəre thi. rapī stəri tərsi tərsi goi hñdi thi je sari kich tese dəsi dīna raja blri jI kui jI kə gou jI kə lal pI oJa hua təbe ršda be kUttc nə khIaṇa. purne bolu raja əbe sāt hoi je. je bIđi lI kha sa tšda e həa sa blri tei e luṇa be bolu tu haji bi səc dəsi de hor e le caUJa ra dəṇa tera beja ek bəra bəhadər hola.

tise rapī Icchərā re kəna nə bi koch gəl poi jđdi porđi ai bəi əphe sādunə hññ bi hochi ri tšie okti mšgənu həṇi. purne pucnu ama dəs to sšge si hua. rapī Icchərā e tei be sIb kich dəsi dīna. gəla gəla nə tesse tei ra rəbIā pəchIṇi leu. ho nə ho tu mera e purṇ sa hika sšge lai leu tšde tesri hcchi bi khUṇi raja rapie bəra səmjəu je tu e phəkiri chəri de raj səbəl por purṇ kəsəri sUṇe hañ ta jənəma ra sádu sa əphe e mIli jag. əbe cola si.

Mandi

sZalkofara Ik raja tha səlvan. sári dUnia Šdər tesra hukm cəlǎ tha pər pher bi se udas rá tha. pər kIsmətari l/kkhi kuŋ mIʔai səkǎ. raje sádu sǎtǎri seva ta bətəri kIti pər tesjo kəi bərsa tIka oladara sUkh ni mIʔIa.

əkhIrǎ Šdər kəi sUkhəna sUkhi pərǎt raŋi Icchəra ese purn pəgta jo jənəm dItta rajere gəra khǔšiarə koi hIʔsab ni rIa bráməŋa jo sadi kənne jebe pəttəri kUlǎi ta bráməŋe bolIa raja bara bərsa tIka gábrura mǔ dekhIǎ dekhda gré hia tere pər ʔyǎ tere gábru bəŋe kərma ʃʔa huŋa. raje purn bara bərsa tIka gUfa Šdər pai ta.

barǎ bərəs pure hǔi gəe, hor purn gufa mǎʃjale kǎqIa gIa. mǎIǎ Šdər dIve pəkhac gəe. bráməŋa jo gaiǎ dan dItti gəi. purn jebe gUfa Šdər tha ta raje ek hor bIǎ kəri leIra tha luŋa navǎri jənane səgi, se jatiri ta cəmari thi pər dekhəŋe jo bəŋi cheŋ thi purne jebe raje əgge matha nəvaIa ta raje nai jo bolIa kI es kəŋhe koi mǎʃʃhi topa. pər purne nǎ kəri dItti, hor bolIa babu ji həlli bǎdəŋa Šdər bǎdeŋra jiu ni bolda. pheri raje bolIa tebe jai kənne əpəŋi məva kənne mIʔi ao. pər péle əpəŋi dǎrmari mə luŋa bale jaiǎ.

nəkər cakrǎ jo lei kənne purn luŋare mǎla jo gea. hor tIne matha ʃekIa pər luŋa purna jo dekhde tes pər móit ɔi gəi mǎqda pər hath ta kIa pherna tha ulʃe boldi ləggi tu meri bərabərira ia ao bəʃhi ja mere səthəre pər. purne bətəri nǎ kiti hor bolIa kI tUʔsi meri dǎrmari mə ri e juləm na kəra mǎ pər. luŋa boldi ləggi. haǎ teri mə kIʃe ʔi. bǔt bés ʔi pər purn ni mənŋIa tIne bolIa mərna. mǎjur a pər é kam ni kərna mǎ hor raŋira hath ʃhuŋai kənne se bəggi aIa.

jebe raŋi luŋa ese dekhIa je gəl tǎ bəŋi nI tebe ləpeŋi kənne səi gəi. raje bolIa, raŋi gəl ta dəsŋ hUa kIa ? raŋi jəvab e ni deo. jebe trIjji bari pučǎhIa ta raŋIe jəvab dItta mǔjo kIa pŭcche tesle pučcha seje aj guphale nIkŋira. é dekhə mera kIa hal kəri gəira.

raje bIǎg huŋe tIka muškəle səbər kItta. bIǎg hŭde sǎtəriǎ jo ʔkəm dItta purna jo sadi Iava muškǎ kənne bənni kənne. sǎttəri purna jo li ae. raje jo jik cǎŋiri thi tUjo ʃərəm ni ai é kam kərdi vəkta. purne bətəri səphaiǎ peš kItti kI je tUʔajo višvas ni hŭda ta telari kəŋdi təperi kənne mera hath tet qəboi dea dag ləgi jǎga ta haǎ jŭŋha nǎi ta raŋi pər raŋie rajere kan ʃre bǎre the kI tIŋne purnari ik ni suŋi.

dUjje pase Ičǎhərǎ rǔdi piʔʔədi jǎi thi je ʃʔa jUlm ni kəra muškəle asajo gábru mIʔIra raja gəŋIa dur hui ja meri hakhiǎ the nǎI ta tubi səgi bəji deŋi. raje kesIri ni suŋi jəllada jo hUkəm dItta kI esre hath pər bǎqdi kənne khŭa Šder sǎʃʃi ava hor esre lóara kola bəri kənne luŋa jo dei ava jəllad purna jo muška báni kənne lei cəls bǎqđəŋe kəŋhe Ičǎhəra təŋa təŋphi kənne rǔde rǔde ʃdi hui gəi, luŋe əkhIri bari sǎdeš bəjIa je moIa mənŋi ja pər purne bolIa məri jǎga pər e kam ni kəri səkda.

bara bərsa tIka purn khŭa Šder pəira réa pheri khŭa neqe gorəkhŋathari mǎqəlie ai kənne qəra ləgaIa. Ik čela khŭa the paŋi lǎda aIa ta. purne qəbru Šdər mǎq phəsai Iʔa. jebe paŋira qəbru bahər ni aIa ta cela chaqdi kənne gorəkhŋatha balle aIa. gorəkhŋathe təsəlli kəri kənne kI é koi bŭt pret ni a mǎŋUra jIsm hia bār kaqdi lea hor mUni lea čela kənne tesre ʃg bi ʃhik kəri dItte.

pheri purn raŋi sŭdrǎ bale bIh mǎgde gIa se bi tes pər móit hui gəi. motiǎra thaʔ bəri kenne li ai. purne bolIa asa sǎduǎ jo aʔa khaŋa loŋi moti nI. sŭdəre səri mǎqəli sadi. gorəkh khUš hua tIŋne bolIa mǎg kIa mǎgŋa raŋi. tese bolIa hor tǎ bəgvanara dIttra sǎb kučh hia mere bale pər é purn mǔjo dei dea. gorkhŋathe jotha so raŋi səgi bəjita mǎIǎ Šdər ai kənne raŋie bolIa Iʔs čoge jo tvari dea hor ʃəi pušak pənila. jebe purne e khél dekhIa ta bǎna bənai kənne bār čəli gta. hor sŭdrǎ ʃhapra pər khǎŋi kənne tesjo dekhdi ləgi jəbe se nəjrəle dur hui gIa ta sŭdrǎ mǎIǎ the haŋ mari kənne məri gəi.

purn bi gUru bale cəli gIa. gorəkhŋath tesjo bəkkIa kI tǎ bǔt buŋa kam kItta. gorəkh sǎb jaŋa tha purne jəvab dItta mǎraj bǎve hath juŋai la pər haǎ grist ni baŋi səkda. gorəkhe bolIa əčǎha ebe tu əpŋe mə baba bale ja.

gUruŋi gellə manikənne purne əpŋa qəra bəga laIa purnare pər pəŋeri der thi kI bag hərə hui gta hor tIthita lokara jəmgǎʔ hui gta koi kučh lei kənne aIa tha koi kučh.

səlvan hor luŋa bi ae. hor purnare pəra pəi gəe je oladara dan dea əsajo purne dIʔn məgən hui kənne bolIa olad ta tusare thi səlvanə bətəri mIʔnta kitti kI se gəllə ni čheŋa purne bolIa səč səč dəssa tebe hi olad huŋi raŋi. Iʔəni tərsi gəiri thi kI tese səb kučh ugəŋita. raja bi lal pIəŋa hui gIa hor bolIa tere sǎi qalŋ kutte the kəŋaŋi purne bolIa raja ʃǎt hui ja jiǎ Iʔkhiri hŭəi tIǎ bitəI pheri luŋa jo bolIa tu həlli bi səč səč dəsi de ele čəŋara daŋa tere gábru jǔda huŋa.

tisi dUjje pase raŋi Ičǎhəre bi suŋIa hor se ʃəkkəra mardi mardi puji gəi. ʃre pujiŋe sǎdu te haǎ bi li aŭ əpŋi hakhiǎri dəvai, tese sočIe purne pučǎhIa məve dəs tere pər kIa bitiri Ičǎhəre sǎb kučh dəsita gəlla gəlla Šder əvaj bəčhIaŋi lei bəvǎ kuch ho pər tu mera purn hia, gəŋe lai lea kəsi kənne hor səgiŋə əsaju sŭjda ləgi gIa raja raŋi səbnie bətəra bolIa kI é phəkiri ʃhəq hor raj sǎbār pər purn bəla kesiri mənno tebe na tIŋǎ bolIa aseta jənmare sǎdu hie ʃrehe kebki horte mIʔi jǎge əčǎha ebo cəlǎ.

Chamba

stalkoſ vic ik raja salvan thia. sari duniā usda rob thia pər phiri bī ó udas rēda thīa. pəmatma di kərni jo bāla kŭŋ roke. raje ne sādū sātā di seva ta bəri kiti pər kōi salā tək us jo baccā da sukh ni mīla.

akhir vic əngnət mēntā kənnə rani Icchra de peſ to purən bəgt ne jənəm līa. rāje de gəre vic khušīā da koi ʒt ni réa. brāmən jo səddi ke jīs vele pətri khulai ta brāmən ne kśa raja barā salā təkər putre de mū mət ləgda. gré he tusā de upər, pər uā tusā da putər bəri kərni bala huṇa. raje ne purən jo barā salā tikər bəre vic pai ditta.

barā salā bad purən bəre to bār nīklīa. sare mēl vic die jəlae gae. brāmnā jo gaṭā dan dītti. purən jīs bele bəre vic hi tha ta raje ne Ik hor vīā kərvai le da tha. ó luṇa thi jəri jati di ta bīhi thi pər thi bəri cheſ. purən ne jīs bele raja jo məttha fekia ta raje ne sīr hīlai kəri lagrō jo bolīa ‘īs baste koi rīsta topo, pər purən ne nā kəri dītti. usne bolīa ‘pīta ji ! hāle dil nāi kərda. jəjiā puāne jo’. phiri raje ne bolīa ‘ja əpni mataō kənnə mīli a, pər pele əpni dərm mā luṇa kəch jaī’.

nəkərā jo kənnə lei kəri purən luṇa de mēlā vic giā. us jo məttha fekīa pər luṇa dīkhde hi mōit hoi gəi. sīr pəlosi kəri boli ‘tu mere bərabər da hē. ja meri sej pər bēi ja’. purən ne bəra bolīa ‘tus meri tərəm mata ho. é juləm mət kəro. ta luṇa boli ‘mē teri mā kiā kəri hoi ? bəri bēs hoi pər purən ni mənna ‘mījo mərna məjur he, pər é kəm kədi ni kərna. dəri giā əpni bā chŭrai kəre.

us pase jīs bele rani luṇa ne dīkhīa kī gəl ta bəni nī. ta due məje pei gəi. raja ne bolīa ‘rani gəl dəs’ rani boli i na. jīs bele tri bari bulaīa ta rani boli ‘merc ka kīa puchīa kərde hən. uska pucho jəra əj hi bəre ka nīklīa hē. é dikkho mera ke hal bərai giā hē.

raje ne bəri muškīl kənnə dīn cərdīa nəkərē jo hukəm ditta : purən jo ləi ae. raja əgge hi gusse bic tha. tejo šərəm ni ai é kəm kərde hoe. purən ne bəri sīskiā bəri je ni mənna de ta tel da kərāta təpai kəro. mere hath dŭbai dīo, je dag ləggi giā ta mē jūṣha, ni ta rani. pər raje jo rani ne naraj kita tha ōni purən di Ik bī ni mənni.

us pase icchəra rani roe pea kərdi thi bilap kəre réne deo. juləm mət kəro bəri muškīl kənnə əsā jo putər mīlta he raja gərjta ‘dur hoi ja əkkhā to ni ta tījo bī kənnə bəji dīga. raje ne kŭsi di bī ni suṇi.

jəladā jo hukəm dei ditta kī isde həth pər kəſſi kəro khūe vic suſſi ao. jəllad purən jo muške bānni kəri lei cəle kəne baste. Icchəra tərpi pei kənnə rōde rōde ənni hoi gəi luṇa ne əkhiri bari phiri sənəa bəjiā : hāle bī mənni ja pər purən bolīa ‘cahe məri jā, pər é kəm ni kərna.’

barā salā tək khué bic pei réa, phiri khūe kənnə gorəkh nath di məđli bic dera laīa. Ik cəla khūe to paſi ləne ala, ta purən ne tūbi bic dəđ phəsai dīta. jīs bele tūbi bahər ni ai cəla chəđdi kəri tūbi utai, gorəkhnath kəch ala. gorəkhnath ne ai kəri təsəlli kiti é koi bāt pret ni, admi di dé hē. bahər kəđdi lea kənnə cəla bənai lea. kərni ne usde ʒg bī ſhik kəri ditte.

phiri purən rani sūdra ka bikh məgne giā. ó bī mohīt hoi gəi us pər. motiā da thal bəri līai. purən bolīa ‘əsā sādūā ji aṭa ja roti cai thi. moti ni. sūdrā ne sari məđli jo nīota ditta. gorəkh khuš hoīa, ‘məg kīa məgdi he rani. rani boli ‘hor ta bəgvān da dītte sīb kīch he, pər é purən mījo dei deo.’

gorəkhnath ne purən jo kənnə bəji ditta. ai kəre mēla vic rani boli ‘é kholi de bəgle sī, šahi pošak pai le. purən to jəti tha, jīs bele usne é khel dīkhīa ta bəhana bənai kəri bahər cəli ala, kənnə sūdra chət pər khədoi ke usjo dikkəne ləgi. jīs bele o əkkhā tō dur hoi giā ta sūdra mēlā to chal mari kəri məri gəi.

purən phiri gŭru ka cəli giā. gorəkhnath us jo kəa ‘tu bəra bŭra kəm kita’. gorəkh sīb kŭj janda tha. purən ne uttər ditta ‘məharaj cahe həth bədvai līo, mē grīsti ni kəri səkda’. gorəkh bolīa ‘əccha hun tu əpəne mata pīta ka ja.’

guru da bəcən mənī kəri purən ne bage vic dera lai lea. purən de pər səpərs kənnə bag hərə hoi giā. khəlkət kīſhi hoi gəi. koi kīch ləi kəri aīa, koi kīch. salvan kənnə luṇa bī ae əte purən de pərā vic pei gəa. əlad da dan dəo. purən ne dīdān ləgai kəri bolīa ‘əlad tā tŭsā de thi’. salvan mīnnīā kəre kī é gəl mət cher. purən bolīa ‘səcci səcci dəssā tā hi hor əlad hoīi.’

rani Inni tərsi gəi kī sara kuch phŭſi phŭſi boli gəi. raja phiri gərəm hoi giā. gusse kənnə lal hoi giā. tījo kŭttiā ka kəſāga, dən jo. purən bolīa ‘raja cŭp hoi ja. jədəa bābi līkhədi he, vđea hi hŭda he’. phiri luṇa boli ‘tu həlle vi səc dəsi de kənnə e lē cəl da dana. tərā pŭtər jōda hŭga.’

us pase rani icchəra de kənnə vic bənək pei. ſhokərā khādi khādi ai. ədəi kərni vale sādū to mē vi lei ā əkkhā da dan. purən ne pŭcchīa ‘mā dəs tŭsā kənnə ke bitī. icchəra ne sīb kīch dəsi dītti. gəllā hi gəllā vic avaj pəchani lei. boli ‘ho nə ho, tu mera hi purən hē. kəsi kəre gəle ləgai līa. kənnə us jo dīkhəne ləggi pīa. raja rania bəra bolīa tŭsā phəkiri chəri dīa. raj bəg səbāli līo. pər purən kŭs di mənne. əsi tā jənəm to hi sādū hā. iā hi kŭtaſ hor mīli jəge. dən cəldə.

Punch

sIalkoṭṭa nā ek raja sa sōlvan. sare sēsare Ic Us nā ōkām cōlna sa tā bi ō Ūdas rēna sa. pāmatma ni kārni gi kuṇ modī sakkē. raje sādū sēte ni seva tē behū gIti tā bi Ūsi sētane nā sUkh bōhū sare salē tāk ni lābba. akhār Ic bāṛiē mēntē mēnṣItē ne pīcchē rani Icchārā ne peṇe Ic purān pāgat jōmmIa. raje ne kār khUṣiā raje ne purān gi barā bāre pōre Ic gā rākki choṛIa.

barā bārē pīcche pUre ḍne Ic purān pōre ki bār nIklIa mālē cā dipIk jalae gae, brāmānē gi gōuē pUn dan kitiā goia. purān aje pōre Ic sa te raje ne ek or bIā luna kōnne kōri lIa sa. ō āpāṇi jati ni cmcari si lekān ē khub surāt si. purānē jēṭ ratri gi prānam kita te raje ne sIre pār asirbad dei tē lagiā akhIa Is aste āpāni tārme ni mata luna ne kol jaIā.

nokārē cakārē nal purān luna ne mālē Ic aIa. purān nā nivā ḍi prānam kita. lekān luna dekhi ē Ūsse pār mōt ḍi gōi āsirbad te kIa dena sa akhne lagi tū māḍe bārabāre nā ē. bēi ja sejē Ūpār. purān ne bōhū bari akhIa tū māḍi tārme ni mā ē. ē jUḷam nā kār. luna akhIa mē tUadi tārme ni mā kIs tarā ā. bāṛa cāgoṛa ḍa. purān ni mōnōIa mārī pāvē jā. per ē kām nā kōrsā.

Ūdār jIstē dākhIa ke gāl te bāni ni te khān pāṇi sInī khāṇṇē Ūpār leṇi gōi. raje pUcchIa rani dās ke gāl ḍi. rani bolē nā. jIsle tri bari bōlāIa te rani dōssIa mI ke pUcchāne o. Ūssi pUccho jōra āj pōre thI nIklIa. ē dākkho māḍa kē ḍl kōri gIa ō.

raje dIn bōhū mUṣkālē nal kādḍIa. sētriā ōkām dItta ‘purān gi āno bōnni te.’ sētri purān gi lei ae. raja pāle krōde Ic sa. akhān lōga tUgi ṣārām ni ai ē kām kōrne aste. purāne bōhū sōphaiā peṣ gitiā. āgār nI mēn-neo te telenā kēṛā āni kē māḍa āth ḍobo. dag lagi gā tā mē cūṭha ni te rani. lekān raniā raje gi krōdi gIta nā sa. Ūs purāne ni Ik bi ni sUnī.

dUe pase Icchāra bāṛi roi bIrlap kārni si. rēne dIto. jUḷam nā gāro. āssē bāṛi mUṣkālē nal pUtar lIḍa nā. raje gārji akhIa dur ḍi ja ākkhI thi, ni te tUgi bi mē pēji choṛsā. raje kUṣse ni bi ni sUnī. jōladē gi ōkām dei choṛIa ke Isne āth per kappi te khūe Ic saṇṇi oṇo te Is ne khune nā kōṛora pāri luna gi deo. jōlad purān gi mUṣkē bōnni tUri pāe kōppāne aste. Icchārā tārphi Ūṭhi te roi roi ānni ḍi gōi. luna akhār bari bi sēdesa pējIa. ḍn bi mōnni ja. purān akhIa pāvē mārī jā ē kem ne kōrsā.

barā sal purān khūe Ic pIa rIa. phIr khūe ne kol gorākh nath ni mēḍoli ne ai te ḍera laIa. ek cela jIsle pani ān-ne aste aIa te purān ne tūbia Ic āpāna IŪḍ phōsai choṛIa. jIste tūbi bār ni ai te cela tūbia gi Ūtthe choṛie gUru gorākh nathe kol ai gIa. gorākh nathe ai tōsalli kiti te akhIa pāi ē koi pūt pret ni ē. te admiē ni dé e. bār kādḍi choṛIa te cela mōnni lIa. kārni ne Ūsne āg bi ṭhik kōri choṇe. phIr purān rani sŪdārā kol pīkh māḍāne aste gIa. ō bi Ūs pār mōt ḍi gōi. motia nā thāl pāri āna. purān akhIa āssē sādū sēte gi te aṭa ja pōjan loṇ e. moti ni. sŪdārā ne sari mēḍoli gi sōddIa. gorākh ḍr khUṣ ḍe māḍ kē māgni ē rani. or te pāgvān nā dItta nā bōhu kŪj e. pār ē purān mIkkī dei choṇo. gorākh nathe purāne gi nal pēji choṛIa ai te rani akhIa ē bōgliā Ūtari choṇo. ṣāi pāṣak pai lao. purān ta yēti sa jōb Ūs ē kheḍ dIkkhi. Ūs bāna gita te bār cōli gIa. sŪdārā mālē thI chal mari mārī gōi.

purān phIr gUru kol aIa. gorākhnathe cIṛkIa tū bāṛa māḍa kām kita. gorākh sara kIj jan-na sa. purān jōvab dItta. pāvē māḍe āth bōnni lo. phIr bi mē grōsth ni kōri sākag. gorākh akhIa ḍn tu āpāne mau pIU kol ja. gUru nā bōcān mōnni purāne bagā Ic ḍera lai choṛIa. purāne ne pāre ne chūne nal bag āra ḍi gIa khōlkōt kōṭhi ḍi gi. koi kIj le aIa, or koi kIj. sōlvan or luna bi ae, te purāne ne perē ṭēi ps. Ūllad nā dan deo. purān ne tIān lai akhIa Ūllad tē tUki pāle ḍi ē. sōlvan mIṭa kōrān lōga ō gāl māt choṇo. purān akhIa sōc sōc akhsē tēḍŪ sētan ḍsi. rani Itōni tōrsi gōi je dōssi choṛIa sara kIj, raje phIr pārkhān ŪṭhIa. krōde nal lāl pila ḍi gIa. mē kUttē nal tUgi kōṣasā ḍene gi. purān akhIa raja ṣāt ḍi ja jiā pāvi lIkhdi ē Ūsse tōrā ḍna ē. tū ḍḍn bi jōra kIj e sōc sōc dōssi choṇ. ē cavēle nā dani hi. tUaḍa pUtar yōḍa ḍsi.

Ūdār rani Icchārā ne kōnne gi bi pInāk pei ṭhokārā khani ai pUjji. ē jē kārni ale sādū kola mē bi hInī ācchā ākkhI ni dāva. purān akhān lōga mata dās tUaḍe nal kē bitī. Icchārā sara kIj dōssi choṛIa. gōllā gōllā abaj pōcchani akhān lagi pāvē jōṛa kŪj bi ḍe tū māḍa ē purān ē. pōḍi hIḍa Ūssi alIḡon jōṣṣa mari Ūssi jore nal. Ūsle Ūsi lābnā ṣUru ḍi gIa. raja raniē Ūssi bāṛa sāmjaIa. je tu phōkiri choṇi de raj pār sēbālī le. pār purān kUṣse ni bi nōi mōnni. Ūs akhIa ās tē jōnme ne sādū ā Isse tārā kUtte or mIli jasā. ḍn ās cōlne ā.

Akhnur

salko/ da /k raja ha—səlvən cəne pase ódi je je kar ūdi hi pər ó phī bi dʊas rǝda ha. usne sáduē sǝte di bəʁi seva kiti, pər usi koi bóre təgər sǝtan da mǝ d/kkhhne da sʊkh nəsiḅ nɔi ða.

khira /c koi mǝtǝ mən-ne mǝgəra rani /ccherǝ de gǝrba thʊǝ purən ne jərəm leta. raja de kǝr khʊsiē da koi ʒt nɔi r/ʌ. brámənē gi sǝddis jelle ódi jənəm-pətri dassi gei tǝ /k brámən ne akh/ʌ raja barǝ bóre, pʊtəra da mǝ nɔi d/kkhna. tere uppər pəri ɛ. uǝ tʊda pʊttər bəʁi kərni ala ðg. ʁaja ne purən gi barǝ bóre pðre /c pai rəkkh/ʌ.

barǝ bóre prēt purən pðre thʊo bār a/ʌ tǝ méle /c die bale ge. brámənē gi gəvē da dan d/ʈta g/ʌ. purən əje pðre /c ge na je raje ne /k dua bíʌ kəri leta. ha—luna kənne. ó jata di te c:m/ari hi. uǝ bəʁi ʃel hi. purən ne ais raja de cərən bǝde. raja ne ʃirbad deis lagiēgi akh/ʌ purən loi koi r/ʈta tʊpo. purən ne akh/ʌ p/ʈa ji, mera ji əje /ne bǝðəne /c jəʃəne da nei kərda. raja ne al h/ʌ khəri jiǝ teri mərji ja əpəniē məriē kənne m/ʌi a. ʁpéle əpəni tǝrma di mǝ luna kəʃ ja/ǝ.

nəkərē cakərē kənne purən rani luna de méle /c a/ʌ. prənəm kita, ʃər luna usi d/ʌkhe ge óde uppər meri mʊkki gei. əʃirbad ké dena ha, akhən legi tu mere bərobər ē. a mere pəʃəga uppər bǝ. purən ne bəʁa akh/ʌ tv meri tǝrma di mǝ ē é jʊləm nɔi kəma. luna ne bəʁa jor d/ʈta, pər purən neʃ mənʌ/ʌ. meri jǝg, pər é kəm nəʃ kərǝg. é akhis, purən luna de méle thʊǝ pətoi a/ʌ.

toaʃ jelle rani ne d/ʌkkh/ʌ je ódi dal nɔi gəli ta ó c/ʌkki mǝji leis pei gəi. raja ne ais d/ʌkkh/ʌ tǝ akhən ləga rani gəl te dəs. pər rani boli nɔi. tri bar pʊcchne uppər boli mere kəcha ke pʊchde o. pʊcho əpəne us laǝle thʊǝ, jéʁa pðre thəmǝ əj bār n/ʌ/ʌ ɛ. d/ʌkkho mera ké ʌl kəri g/ʌ ɛ.

raja gʊsse out kenne beli ʊʃh/ʌo. us ne bəʁi muskəǝ kənne d/ʌn cárla sǝtriē gi ōkəm d/ʈta purən gi mʊʃka bónnie mere kəʃ ʌno. péredar purən gi lei ae. raje ne kród /c kǝbde ði akh/ʌ é kəm kərde ði tukki ʃərəm ni ai. purən ne bəʁiǝ səfaiǝ d/ʈtiǝ. akh/ʌ tela da kəʁá tǝtta kəri mere ðth ǝobo jekər dag bi pəi g/ʌ tǝ mǝ cʊʃha nei tǝ rani. pər rani ne raja gi gussa cərəc da ha. ūnne purən di /k nɔi mənʌi. /ccherǝ ne sun/ʌ tǝ ó bərlap kərən legi é jʊləm nɔi kər raja ! pʊtər bəʁi mʊʃkəǝ lete da i ɛ. raja gərja pərē ói j/ʌ mere əkkhē sa. nəʃ tǝ tukki bi kənne pəjna.

raje kuse di nɔi mənʌi. jəlladē gi ōkəm d/ʈta jo éde ðth pər /ʊkkie /si khúe /c sʊʃʃi d/ʈta ja te édi rəttu da kəʃəra rani luna gi d/ʈta ja.

jəllad purən diǝ mʊʃkǝ kassi ɛ usi jǝgəla /c lei ge. /ccherǝ təʁphi ʊʃhi. luna ne khiri bari phl sənəa pəj/ʌ je mənʌi ja. per purən ne akhi pəj/ʌ. je mərna məri jǝg, pər é kəm nɔi kərǝg. barǝ bóre purən khúe /c p/ʌ réa. /k d/ʌn guru gorəkhnath di mǝǝəli ne ais khúe kəʃ ǝəra la/ʌ. /k cəla khúe pər pani lən a/ʌ, tǝ purən ne tʊbi /c əpəna ǝʊǝu phəsai oʁ/ʌ. jelle tʊbi bār nɔi ai tǝ cəla usi utthē ge choris gorəkh nath ale pase nəss/ʌ. gorəkhnath ðrē sàra d/ʌ/ʌ. je é koi pʌt pret nɔi. mənʊkhi ʃərir ɛ. ūne purəne gi bār kǝǝǝ/ʌ te əpəna cəla bənai /ʌ. əpəni ʃəkti kənne kənne, óde ðth pər bi nəroe kəri oʁe. phl purən p/ʌkh mǝgde mǝgde rani sʊðəra kəʃ ai puja. ó pərti ɛ óde uppər mət ði gəi. óde lei motiē da thal pəris lei ai. purən bol/ʌ əsē phəkirē gi moti nei cáide. əsē gi pəjən ja aʃa loʁcda ɛ. sʊðəǝ ne sari mǝǝəli gi saddi pəi/ʌ. ūdi bəʁi khatər kiti. gorəkhnath ðr khʊʃ ði ge. mǝg ke mǝgni ē. ðr te pəgvən ne sǝbbe k/ʃ d/ʈte da ɛ, tʊs m/ʌgi é purən dei oʁo.

gorəkhnath ðrē purən usi sǝpi oʁ/ʌ. mélē /c ais rani ne purən gi akh/ʌ tuar é sáduē ale ʃelle ʃəi poʃak /ʌ. purən jani jan ha. jelle ūnne é cal d/ʌkkhi tǝ bəna bənai ɛ /uri g/ʌ. sʊðəǝ kəʃhe. uppər cǝʁie usi d/ʌkhən legi. jelle purən əkkhē thʊoǝ ðjəl ði g/ʌ tǝ sʊðəǝ ne mélē thʊǝ chal mari oʁi te məri gəi.

purən pərtie əpəne gʊru kəʃ pətoi a/ʌ. gorəkh nath ðrē usi c/ʀk/ʌ tǝ bəʁa maʁa kəm kəri a/ʌ ē. ó sǝbbe k/ʃ jande he. purən bol/ʌ mǝraj, pǝē mere ðth jʊʃʃi oʁo pər ʒ grəsth nɔi cəlai səkda. gorəkhnath ðrē akh/ʌ əccha, tǝ ja, əpəne mǝ bəbbe kəʃ. gʊru da akha mənʌie purən əpəni nəgəri /c ʊʃhi a/ʌ te baga /c ǝəra lai /ʌ. óde per rəkhde ge bag ðra pəra ði g/ʌ. khəlkət k/ʈhi ði gəi. koi k/ʃ lei a/ʌ te koi k/ʃ. raja səlvən te luna bi ae te purən de pərē /c ǝ/ʌgi pe. sǝtan da dan bəkhso. purən tʌn lais akh/ʌ sǝtan tə tere ɛ hi, səlvən mǝtǝ kərəm ləga je ó gəl nei pʊʃto. purən bol/ʌ səc səc dassi d/ʌo tǝ ge ðr sǝtan ðg rani sǝtan lei tərsi ʊʃhi, sǝbbe səc səc dassi beʃhi. raja rəue kənne thərtəthər kəben ləga ǝéne tʊki kʊtte thəmǝ khəǝg. purən ne akh/ʌ raja ʃǝt ði ja jiǝ b/ʀdəna l/ʌkhi ɛ uǝge ūda ɛ. ūnne /k cəǝ da dana rani gi d/ʈde ði akh/ʌ ja tere pʊtər ðg.

toǝi rani /ccherǝ de kənne /c bi bəlel pei. ʃhokəǝ khǝde khǝde ǝəbbi utthē ai puji. né kərni ale sádu keʃ əkkhi di nəzər loi amǝ. purən pʊcchən ləga mǝ dəs tere kənne ke biti ɛ. /ccherǝ ne sǝbbe k/ʌch usi dəss/ʌ gəllē gəllē /c ge o ódi bʊaj pəchani gəi, ðe nɔi tuē mera purən ðē. ūnne purən gi kəʃie gəle kənne lai leta. usi əkkhē nəzəri ʌn legi p/ʌ. rani ne usi pəchani leta.

raje raniē usi bəʁa səmja/ʌ je phəkiri chorie rajpaʃh sǝbəl. pər purən nɔi mənʌ/ʌ. əs te jənəma thʊʌ sádu ǝ. iǝ ge kute ðr mili pəge. ūn cəne ǝ.

Udhampur

salkoꝑe da Ik raja ha sɔlván. sare sʒsare cə óda ʊkəm cəlda ha. pər phi bi kIch dʊas dʊas rʒda ha. pərmesəre di kərni kuŋ koi ʒala. raje sádu ʒiʒ di bətəri seva kiti, pər phi bi kei báre lʊadi da sʊkh ni thəa ʒt kɪnniʒ. ge sʊkhəne səriniə pɪcchʒ rani əcchərā de ʃiɖɖa purən pəkata da ʒəəm ɔa. raje de kər bəɾa kəni ala. raje purəne gi barā báre pəre pai rəkkhla.

barā báre pure ʊde ge purən pəre cā bār ai gla. méle dipək mala ɔi. bráməne gi gəmə mənsi dɪttiā. purene de pəre de bele raje Ik ɔr bɪʒa luna kənnə kərai lʌa. jéki jati di te uā cəmeri hi bə chel chəleke ali hi. purəne ʒɪsle raje gi cəron bəðəna kiti tā rsje ʒirbad deis lagiʒ gi gəlaʌa je nəre aste koi rista ʃāɖo. bə chə ʒaɪā.

nəkərʒ cakərʒ gi leie purən luna de məlʒ ai puɟja. cəron bəðəna kiti. bə luna dɪkhde ge mət ɔi gei. ʒirvad dena te dur rʌa. akhən lagi tu te mere bərobəri da ʒ, a bəi ʒa meri ge khəʃle ʊppər. purəne bəthəra akhʌa tus meri tərme ali ma ɔ, é ʒuləm nei kəro. luna akhən lagi ʒ teri tərme di ma kiā ɔi. puccho ha ʊse cha ʒəɾa əjje pəre ca bār aʌa e. é dɪkkho hā mera kə ʌl kita e ʒs ne.

raje aste məsū dɪn cəɾia. sətɪriʒ gi ʊkəm ɔa je purəne gi mʊʒkʒ bənni lʌao. sətɪri purəne gi bənni lei ae. raje gi pābɔɾ bəle de he. tkʊki ʒəəm ni ai é kərtut kərde. purəne bəthəriā səfaiā dittiā. je nei məndeo tā tele da kəɾá cáɾis mera əth ɔde cə ɖobi dɪo. je dag lagi ʒag tā ʒ cūʃha nei ta rani cūʃhi bə raje gi rani ne pəɾkəe da ha, os ne purəne di Ik ni sʊni.

tʊaɪ əcchərā bəthəri roe, bərlap kers. rʒn dɪo, lʊləm nei kəro. bəɾi muʒkalʒ pʊtər thəa e. raja gəɾʃa dur ɔi ʒa əkkhɪ cha, nei tā tukki bi kənnə pəji dʒg. raje kʊse di ni sʊni. ʒəladʒ gi ʊkəm dɪtta je nəre əth pər kəʃɪe khue cə sʊʃɪ ao te nəre ləue te kəʃora pəriə luɾa gi deo. ʒəlad purəne gi kəppən aste mʊʒkā bənni lei ge. əcchərā tərphi pei te roi roi ʒnni ɔi gei. luna ne khiri le bi sneá pəjʌa je əje bi mənni ʒa. purəne akhʌa pāʒ məri ʒā é kəm neiʊ kərna.

barā báre purən khue cə pe da rʌa. phi khue cə aie gorəkh nath ʊdi məɖəlie ɖera lala. Ik cəla ʒɪsle khue cə pəɾi ləne gla tā purəne tūbɔɾle cə əpna ʃūɖ phəsai choɾʌa. ʒɪsle tūbəɾi bār nei ai tā cəla tūbəɾie gi utthe ge choɾie gorəkh nath ʊde chə gla. gorəkh nath ɔrʒ aie təsəlli dɪti je é koi pút pret nei, mənʊkkhi ʒərir e. kəɖɖi lʌa te cəla mɪthie ɔde ʒg ʃhik kəri ditte.

purən rani sʊdərā chə pɪkh məgne gi gla. ó bi ʊdi pər mət ɔi gei. motiā da thal pəri lʌai əʒ sáduə aʃa ʒo pəjən loɾcda. əʒ moti kɪt ləne. sʊdərā ne sari ge məɖəli gi ruʃɪ akkhi. gorəkh nath ɔr bəre khʊʒ ɔe məg kə məgni ʒ rani rani ne akhʌa ɔr te pərmesəre da dɪtta bəthəra kuch e bə é purən mɪkki dei dɪo. gorəkh nath ɔrʒ purəne gi kənnə gə pəji dɪtta. məlʒ puɟde rani akhən lagi é sádu sʒte ala laba tʊari choɾo te ʒái pəʒak lai ləo. purən te ʒəti ha. é cal dɪkkhie bəna kəriə bār ʊʃhi aʌa te sʊdərā koʃhe pər khəroie dɪkkhən ləgl te ʒɪsle ó əkkhɪ da ɔle ɔi gta tā sʊdərā məlʒ pəra chal maris məri gei.

purən guru ʊde kol pərtɔi ara gorəkhnath ɔrʒ nɪkhrʌa, cɪɾkɪa to bəɾa maɾa kəm kita. gorəkh ɔrʒ gi səbbə kɪch pəta he. purəne ʒəvab dɪtta mərəj pəʒ mere əth bənni lao, bə mɪ kɪɾste cə nei phəsna. gorəkh gəlan ləge əccha ʊn tū apəne mau bəbbʒ chə ʒa.

guru ʊda akkha mənnie purən bəge ʒai ɖera lala. purən de pərʒ chʊde ge bag ɖra pəra ɔi gla. khəlkət kɪʃhi ɔi gei koi kɪch lei aʌa te koi kɪch. sɔlvən te luna bi utthʒ ae te purəne de pərʒ ai cheʃe. lʊad bəkhʂo. purəne tɪʌn lai akhʌa sʒtan te tʊde pəlʒ bi e hi. sɔlvən mɪlā kʂaməɖā kəre je é gəl nei cheɾʌo. purəne gəlaʌa səc səc dəsge tā ge ɔr lʊad ɔg. rani gi lʊadi di ɪnni tərsaɪ hi je səbbə kɪcch sənai bəʃhi. raja robʒ ne pəɾki ʊʃhta tuki ɖani gi te mə kutʒ chə khəɭg. purən akhə raja ʒi ʒāt ɔi bɪdmata da lɪkhʌa ɔɪs rʒda e te phi luɾa gi gəlaʌa je ʌn bi səbbə kɪch səc səc dəsɪ choɾ te é le cəɪʒ da dana, tʊde kər ʒɔda putər ɔg.

tā rani əcchərā de kənnʒ bi pɪnək pei. ʃədi pədi ai puɟji je kəni ale sádu chə mɪmmi lei amā əkkhɪ di dua. purən pucchən ləga mā dəs hā təre kənnə ke bita. əcchərā ne səbbə kɪch khóli dəsʌa. gəllʒ gəllʒ baj pəchani ləti te akhən lagi ɔe ni ɔe tū te mera purən ʒ. phəgəɾi lʌa ʊssi kótis. ʌn te ʊsi ləbbən bi ləga. raje raniʒ bəthəra səmʒaʌa je phəkiri chor. te raj kaj səməl bə purən kodi mənne əs te ʒəmādru sádu ā. né or bi kʊts milli ʒāgən. ʌn cəlnəā.

Jammu-Tawi

sialkoŋe da raja ha səlvan. cənne kuŋē ōda raj ha phl bi ō kiŝ dvas jən rāda ha. mətthe de likhi kVŋ meŋe. raja ne sādū sēte de bəŋi seva kiti. pər kinne ge sal biti ge, lVadu da sVkh nəsib ni ōā. khiri bəŋiē sVkhən səriniē bād rani əcchərā di god əri ōi. purən pəgat jəmmita. raje di khVssē da koi sabb ni rfa. pətiē gi səddie jərəm kŭdali dəssi. ūnē akhīa barē bəŋē mū ni dikkhna. pər pVtər e bəŋi kərni aia. raja ne purən pəgəte gi bārē bəŋē aste pōre pai vŋla.

barā bəŋē bite iū purən pōre cə bār aia. mēlē dipək mala ōi. brēməne gi gəvā dan dittiā. purən de pōre de dōran raje ik ōr blā kəri leta ha rani da nā luna ha. jati di cəmari hi šlepe ali. jisle purən ne raje gi mətha ŋekən ala. tā raje ne širvad ditti te əpəne pəte drōtē gi əglala purəne giŋŋe rišta tVppo. purən nā nā kərda. akhən ləga pita ji eđi ləki bressa kē beŋiā paniā nə, raje ne akhīa khəra phl sāi. ja əpəniē məriēgi mili a. pēlē əpəni tərmatā luna kol jaiā. əmla tela leis purən tuna de mēlē pVjja. məttha ŋekīa luna usi dikh de ge mōit ōi gəi širvad kē dena ha akhən ləgi tū te mere bəropər da ē. a mere pəŋŋe Uppər bēi ja. purəne bəŋəra səmjaia tū meri tərmatā ē. ē jVləm nəi kər : luna akhən ləgi aū thVəri tərəm mā kiaā ōi. bəŋi bēs ōi. purən nəi mənne. akhe məri jana, pər ē kəm ni kərna. bā šəŋkaie nəsī aia.

rani luna ne dikhīa gəl te bəni nəi. cīkki mēji leis pəi gəi raja pVcche gəl li dəsə. rani bole nəi. tri bari pucchne pər akhən ləgi mgi kē pVcchde o. usi ge pVccho jēra pōre cə bār aia e. dikkho vs meri kē dəsə kiti e. dīn cəŋde ge raja ne ūkəm ditta purən gi mVškā bənnie lei ao. sētri purən gi lei ae. raja rōs kənne vbbəla da ha. akhən ləga tellē da kəŋd təpa o. mera əthe ōde. cə dobo. jē səri gia tā əū cūŋha neŋ te rani, pər raja rani di pəŋŋi cəŋe da ha. us ik ni mənni əcchərā bəŋi ros. bərlap kəre bəs kəro. eđa jVləm ni kəro. bəŋi mVškəlē pVtər thəa. da e. raja gərjīs bolta pərē əŋō. nəi tā tugi bi ōde kənne ge kəđđi deŋ. raje ne kVse di bi nəi sVni. jəlladē gi ūkəm ditta nāŋe əth pər ŋVkie khūa cə sVŋŋi ao. nəri rəttu da kəŋora pəriē luŋa gi deo. jəllad mVškē bənnie usi bəđđəne giŋŋe lei ge. əcchərā təŋŋi vŋhi. roi roi ənni ōi gei. luna ne phi snəa pəjīa. ūn bi mənni ja. purən akhən ləga məri jaŋ, pər ē kəm ni kərəŋ.

purən barā bəŋē khūeca pia rfa. khūe kol gVru gorəkh nath ūdi mēđđali ne đera lala. ik cela khue cə paŋi len aia. tūbəri sVŋŋi tā purəne əpəna đūđu Uppər ŋakai ditta. tūbəri bār ni ave. cela gVru gorəkh nath ūde kol gia. gorəkh nath ōrē təsəlli ditti ē koi pūt pret nəi, mənukh šərir e. usi bār kəđđia te cela bənai leta. əpəne təpobəl kənne nVəŋe šg ŋhik kəri ditte. purən rani sūdərā kol pŋkhīa len gia. ō bi nVəŋe Uppər mōit ōi gəi motiē da thal pəriē lei ai purən akhən ləgi. sādūē gi aŋŋa jā pəjən ləŋcda ē. ūnŋ moti ŋe kərne. sūdəra ne sari sadu mēđđali gi tam akhi. gVru gorəkh nath pərsən ōe rani məŋ kē mənŋi ē. rani boli pəgvən da ditta sabb kŋj e. ē purən pəgat mgi dei oŋo. gorəkh nath ōrē purən gi pəji oŋta jisle n ēlē pVjja tā rani akhən ləgi ē phəkiri laba tVaro te raje ale ŋəlle lao. purən yəti səti ha. ō cal baji təri gia. bāna paie bār tVri gia. sūdərā koŋhe pəra dīkən ləgi.

jisle o pəliā əkkhŋ ōle ōi gia tā us koŋhe par chal deis jŋd dei oŋi. purən gVru ūde kol pətoi aia. gorəkh nath ōr nikhərən ləge ē tū ŋhik kəm ni kita. ō jani jan he. purən akhən ləga mārāj. pāē mere əth juŋŋi oŋo, pər mē krīsti cə nei phəsna. gVru gorəkh nath ōrē akhīa əccha ja mau bəbbe kola ōi a. gVru ji da bəcən mənne purən bagē đera lala. sukkīē pūbliē rəs ai gia khəlkət kŋŋhi ōi gei. koi kich ləi ave, koi kŋch. səlvan te luna bi aie purne de pərē pəi ge. akhən ləge. lVad dīo. purən tiən lais akhīa thVəŋe sətən te e hi. səlvan tərle pa mārāj ō gəl ni cheŋo. purən akhən ləga səc səc bolgeo tā lVad ōg. rani gi lVadu di inni tərsāđ hi je sabb kiŝ phVŋ pəi. raja krōd kənne kəbi vŋhīa. bolia tū đene əū thəəŋe Uppər kVtte chorəŋ. thVəri boŋi boŋi kəri deŋəŋ. purən akhən ləga bŋd mata de lekhi kVŋ meŋe. phl luna gi akhən ləgi ē lə colē da dana thəŋa puttər jōda ōga. rani əcchərā gi bələl pəi. đigdi ŋđdi ŋhŋde khəđi vthē pVjji akhən ləgi eđi kərŋi ale sādū ne tā meri əkkhŋ di lo pətai den. purəne pucchīa mata tere kənne kē biti, əcchərā ne sabb kiŝ dəsīa phi gəlani pəcchanis akhən ləgi mən pāē nəi mən, tū mera purən ē. vs purən gi gəlē lai līa. ōdi əkkhŋ lo pətoi ai.

raje te rani ne səmjaia phəkiri chor te əpəna raj səmāl. pər purən ne kuse di nəi mənni. akhən ləga. əs tā jəmāđəru ge sādū ā. sāŋa kē thə ŋhəkana phl kute mili pəge. ūn əsē gi jan deo.

Basoli

sialkoje da ik raja ha səlvan. ūda ūkəm sare desa cə cəlda ha, bər ó pəri bi dvas hi rīda ha. pərmatma di kərni gi kŭn moři səkda. raje sádu sēte di seva tə bəři kiti, pər ūsi kei sal təkər lŭadu da mŭ ni ləbba. khir bəřiē sŭkhne de prēt rani əcchərā de tīde cə purən pəgət ne jərəm litta. raje de kər khŭziē da koi sàb nəi rīa. pəīē gi səddie jisle raje pətri dəsai tā ūne akhīa raja ji. barā bəre putəra da mŭ ni dikkhna ūdāre rə bəra gré uā ūdāra putər bəra kərni ala òg raje purəne barē bəre ase pòre pairta.

barā bəre puriā òlā tā purən pòre da bār kəḍḍīa. mēlē cə die bale te brāmənē gi gəvā māsīā. purən jisle pòre cə hi ha ūsle raje luna nā di ik bəři səl cəmarie ne bīd kəri leda ha. purən jisle raje gi məttha fekīa ūs bele raje ūsi širvad ditta te kənne i lagiē gi purəne ase rista topəne i akhīa. pər purən nāji a tē. akhən ləga je əje mera mən lne bādənē cə phəsne gi ni akhda. pī raje akhīa əccha, ja əpəni mōrī gi pərnəm kəri a. tē pəle əpəni tərme di mau luna chə jaiā.

nəkərē cakərē gi leie purən luna de mēlē cə pŭjji giā. purəne niīthe òi lŭna de pər chun ləgga bər lŭna ūsi dikhde hi mŭgəd òi i. širvad te kē dena cəra òa. purən akhē ni ləgga tē bolīa məri jana mājur bər é kəm ni kərna.

jisle rania dikkhīa je gəl ni bəni tā ó cīkīa mājīa pei gəi. raje pŭcchīa rani gəl sŭna. kē gəl ē. rani pēlē bole i ni. bəre cīre boli miki ke pŭcchna. ūsi pŭch, jəra əj i pòre cə kəḍḍīa. é dikh, mera kē dī kəriā.

raje bəři mŭškəlā ne rat kəḍḍī te dīn cəḍde i səttriē gi ūkəm ditta je purən diā məškā bənnie līao. səttri purəne līac. raja króda cə bolīa ūkki é gəl kərəd šərəm ni ai. purəne əpəni səfai pēs kiti te bolīa tətta tətta tele da kəḍḍīa lei ē, mera əth dōbi dīo. je dag ləggi ja tā, mē cūṭha. nəi tā rani cūṭhi. pər raje króde cə ūdi ik gəl ni sŭni.

due ase əcchərā bəre jorē jorē bərlep kərən ləggi tē raje gi boli tēn de, jŭləm ni kərīa. əsē bəři mŭškla kənne pŭtər thòda. raje ik bi gəl nei suni tē jəladēgi ūkəm ditta je lde əth pər bəḍḍīe lsi khūe cə sŭjīi ao te lde ləŭe da kəḍḍīa pəri ē luna gi dei ao. jəlad məškā bənnie purəne gi ūde əth pər bəḍḍīe gi lei ē. əcchərā rōdi rōdi ənni òi i. luna ne purəne sənəa pējīa je ūn bi mənni ja. bər purəne kīa mərna mājur, bər é kəm ni kərna.

barā bəre purən khūe cə pe da rīa. ik dīn ūse khūe chə gorəkhnath diā məḍḍīā ḍera lāīa. ik cəla ūsse khueṛ pani lene aīa tā purəne tūbəḍīa chə əpəna ḍḍīu phəsai līa. jis le tūba bāre ni aīa tā ó cəla gorəkhnathe' chə dərda dərda pŭjja. gorəkhnathe apū ai ē təsəlli kiti te akhīa é koi pūt pret nei. admiye di dē ē. ūssi bār kəḍḍīa te əpəna cəla bənai līa te ūde əth pər bi ṭhik kəri ditta.

ik dīn purən pīkh məgda rani sŭdərā de mēlē cə gīa. ó bi ūde rə mót ói i tē moti ē da thal pəri līai. purəne gəlata əsē sádu sēte gi əṭṭa jā pəjən lŭcda, moti ni. rani sŭdərā sari məḍḍīi i tām akhi. gorəkh nath khŭē òa ər ranie akhīa məg kē məgni. rani boli ər te pərmatma da dittaḍda sàb kīch ē pər é purən mīkki deīro. gorəkhnath purəne gi ūdē kənne péji ditta. mēlē cə aie rani purənegi sáduē ale kəpəre tuarne te rajīa de kəpəre panegi akhīa. purən tə jəti ha. jisle ūnni é khel dīkhīa bāna kəriē bār cəli aīa. sŭdərā mēlē pəra chal dei ē məri i.

purən əpəne gŭrue chə bapəs aīa. gorəkhnathe ūssi nīkhrīa cīrkīa tū bəra bura kita. purəne jəvab ditta pāvē mere əth pər bənni lao. bər mē krīst nei kərna. gorəkh nath ne ūssi ūde mapəe chə jane i akhīa. gŭru da bacən mənni purəne əpəne bage cə ḍera lai līa. purəne da pər chūde hi bag sīala òi ha. khəlkət kəṭṭhi òi i koi kīch līaīa. koi kīch səlvan te luna bi əe te purəne de pərē pei e te bole luadi da dan dīo. purəne tīdān lai ē akhīa lŭad tə ūdāre pəle hi ē. raja səlvan mīlā kərən ləgga je é gəl ni cheṛo. purəne akhīa səc səc sunage taī tuāre ər lŭad òi səkdi ē. raniē rōde rōde pīchəli sari gəl sŭnai. raje gi jisle səcci gəlla da pəta ləgga ta ó króde ne lal pila òi ate akhən ləgga ó ḍē ni mē ūgi kuttē chə khŭlana. purəne rajei šāt kərde òi akhīa je kīch pāgē līkheda ḍda, ūe ḍda. pīri luna gi colē da dana dīde òi akhīa ja tera pŭtər jóda òg.

toī rani əcchərā de kənne cə bi līs gəlla di pīnək pei te o ənni-mŭnni ṭhokərā khēdi ūtthē ai pŭjji. ūs pŭj ke sádue chə əpəni əkkhī di dəva lene gi. purəne puchīa mā dəs tere kənne ke biti. əcchərā ne sari gəl sŭnai. gəllē gəllē cə rani əcchərā ne ūdi baj pənchani litta akhən ləggi de nə òa—tū tə mera hi purən ē. ūssi jəffā marie gəlē lai līa. é kərde hi ūssi ləbbən ləggi pīa. raje te raniē ūsi bəra səmjāīa je tū phəkiri choṛ əpəna raj pəṭh səbāl, bər purəne ik bi ni sŭni. ūnni akhīa əsī tə jəmməne chə ləi sádu ā. lō dīa kute ər ləbbi jag. əsī cəlneā.

Samba

stalkoꝝ 1k sɔlvən nã da raja ha. óda khəɽka sare s̥sare cə cɔlda ha, pər phí bi ó mənəmən kɪʃ nɪmmõ cáŋ r̥ɔda ha raje ne sɔdu s̥te di seva bi bəthəri kiti, pər phl bi kei bóre tək koi lʊad ni òi.

akhər keɽ sʊkkhəne sərinié de bad rani əcchərã de peɽ ca purən pəgəte ne jənm lla. raje de kər khʊʃiɕ di koi əd ni r̥ai. p̥eɽiɕ gi səddie jels pəttri dassi tã ʊn akhɪa je raja barã bóre jagəts de m̥ũ nei ləgge, kɪ gré gə kɪʃ esə pe de nə. uã pʊtər bəɽa kərni ala ɔg. raje ne purne gi barã bóre aste pòre cə pai oɽla.

barã bóre pure òne pr̥ēt purne gi pòre ca kəḍḍla gla. méɭɕ cə dibəkmala kiti gei. brémənɕ gi dan bɪc gəmə dɪttiã geiã. purən jels əjɕ pòre bɪc gə ha tã raje ne 1k ɔr bɪʃ kəri lla ha, luna kənne j̥eri jati di cəməri hi. pər ətthɕ chuti meli ðdi hi. purəne jels raje gi prənəm kiti tã raje ne sɪrs pər əth pherie ʊsi asɪrvad ditta te kənne gə p̥te gi akhɪa je óde aste koi riste da thar tʊppɪa ja. pər purənɕ nã kəri oɽi pɪta ji, əjɕ krɪsti j̥əjalɕ cə phəshe gi mən nəi ɛ. phí raje ne akhɪa je əpəni mataɕ gi milli a, p̥éɭɕ əpəni t̥ərme da ma luna kol jaiã.

purən nəkərɕ cakərɕ kənne luna de méɭɕ aɪa. ʊnne nɪmmiɕ prənəm kiti. pər luna dikhde gə òde pər mót òi gəi. sis deni te kʊtə r̥éi, ʊɽi akhən ləgi je tũ mera ən tran ɕ, a meri ɕeje pər béi ja. purən əth joɽe je tũ meri t̥ərme di mata ɕ eka nərth nəi kərɪã. luna ne akhɪa je ãu kəduɕ di teri t̥ərme de ma ã. ʊnnɕ dode dɪã kəniã kəri oɽɪã, pər purən nəi gə mənɪɪã. akhən ləga je məri jana m̥əjur, pər é mere kola nəi òi səkəkəg.

rani luna ne jels dɪkkɪa je óde mənɕ di gəl nəi mənɔi tã ó cɪkki m̥əji ləis pei gei. raje ne pʊcchɪa je rani ké gəl ɛ tã rani nei boli. akhər tri bari jels pʊchɪa tã rani boli je mɪ ke pʊchdeo. ʊsse gi pʊccho j̥əɽa əj gə pòre ca nɪkɪa ɛ. é dɪkkho mera ké əl kəri gla ɛ.

raje ne bəɽi mʊʃkəlɕ rat bɪəi. dɪn cəɽla tã səpái ɕ gi ʊkəm dɪttɪa je pʊrəne gi mʊʃkã b̥ənnie lɪao. raja ape thəmã bár ðə da ha. ó gərjɪa te akhən ləga je tʊgi é kəm kərde sərɪm nei ai. purəne ne bəthəriã səfaiã peʃ kitiã. akhən ləga je tele de kəɽá cə mera əth ɖobi dɪo, je dag ləgga tã aũ c̥ɪha nei tã rani. pər rani ne raje gi ɕel pəkhaɛ da ha. ʊnnɕ purəne di 1k ni sʊni.

ʊdər əcchərã ne roi roi bʊra əl kita. r̥ɔn dɪo. eḍa nərth nei kəro. əsɕ gi məsəva tə əli pʊtər thòə ɛ. raje ne gərjie akhɪa je dur əɽi ja, əkkhɪ sámuɪã, nei tã tʊgi bi purəne də kənne gə p̥əji deɽ. raj ne kʊse di bi nəi sʊni. jəladɕ gi ʊkəm dei dɪttɪa, je éde əth psr ɽʊkki ɪsi kʊse khúe cə sʊɽi ao te édi rəttʊ da kəɽora p̥ərie luna gi dɪo. jəlad purəne diã mʊkɕã kəssis óde əth psr ɽʊkne taɽ lei cəle. əcchərã bathəri bɪlki te roi. khir ənni òi gei. luɽa ne phl bi khiri sənəə p̥əjɪa ɛ əjɕ belə ɛ, ʊn bi mənɪi ja. pər purəne ne akhɪa je mərna kəbul, pər é kəm nei kərna.

barã bóre purən khúe cə pɪa rɪa. ɪk dɪn ʊtthɕ gʊru gorəkh nath de celɕ de ɖere ae ləgge ɪk cəla jels pani lən aɪa tã purəne ódi tũbi cə əpəna ɽʊḍ phəsai dɪttɪa. jels tũbi bár ɕdi nei dɪkkhi tã ó dəɽda gʊru gorəkhnathɕ kol cəli gla. gorəkhnath apũ ʊtthɕ ae te pərtit kərne bad akhən ləge je é koi pʊt pret nəi ɛ. mənʊkha da gəddər ɛ. ʊne ʊs gi bár kəḍḍla te əpəna cəla bənai lla. óde ɕg bi ɽhik òi ge.

purən phl rani s̥ḍərã kol pɪkh m̥əgən gla. ʊbbi óde pər mót òi gəi. motiɕ da thal p̥ərie lei ai. purən akhɪa je əsɕ sádu bɪãgtɕ gi te ən aɽa cáida, moti nei. s̥ḍərã ne sarj m̥əḍəli gi tām akhi p̥əji. gorəkhnath khʊʃ ðe. m̥əg ké m̥əgni ɕ rani. rani ne akhɪa ɔr te pərmatma da dɪttɪa s̥əb kɪʃ ɛ pər é purən mɪgi dei oɽo. gorəkh-nathɕ purəne gi óde kənne lai dɪttɪa. méɭɕ ai ɛ akhən ləgi je é sádʊa p̥əʃ tʊari oɽo. ɕái pəʃak lai ləo. purən te jəti ha. jels ʊnne é maɪa dɪkkhi tã ó bāna kəri bára gi nɪkolɪaɪa s̥ḍərã méɭɕ pəra chal deis məri gei.

purən bapəs gʊruɕ kol ai gla. gorəkhnathe cɪɽkɪa je tũ bəɽa p̥əɽa kəm kita ɛ. gorəkhnath s̥əb kɪʃ jande he. purəne pərtɪa ditta je tʊs pāmɕ mere əth jʊɽi oɽo krɪsti nei bəni səkda. gorəkhnathe, akhɪa əccha ʊn, tũ əpəne mātə pɪta kol já gʊru di agɪa mənɪie purəne bage cə ɖere ai lae.

purəne de psr ch̥óde gə bag phí sela òi gla. khəlgət kɪɽɽhi òi gei. koi kɪʃ lei ave, koi kɪʃ. sɔlvən te luna bi ae te purəne de psrɕ pei ge. s̥ətan dɪo. purəne tɪən laie akhɪa je s̥ətan te thʊaɽe p̥éɭɕ bi he. sɔlvən tərle pa je oki gəl nei pʊɽo səc səc dəsgəo tã ɔr s̥ətan thòi səkəg. rani ɪnni attər òi ʊɽihi je s̥əb səc boli ʊɽihi raja phl p̥əɽki pɪa rohe kənne lal òi gla. m̥ə tʊgi kʊttɕ əggɕ ɽʊkkie pai deɽ. ɖəne. purəne akhɪa je raia ji, ɕ̥əti kəro jiã bɪdəna ne ɪkhɪa da ðe ɪən ər óiegs r̥ɔdi ɛ. phl luna ne akhɪa je əli bi je kɪʃ baki ɛ o səc dassi de. é leo cəɭɕ da dana. thʊaɽa putər yóda nɪkələg. ʊdər rani əcchərã de kənne bi pɪnək pei. ɽheḍe kh̥ɕdi ai pʊji. nə kərni ale sádue kola əmmɪ əkkhɪ di dʊa lei amã. purəne puchɪa mata dəs tere kənne ké ké.bitɪ. əcchərã ne sari gəl sənai gəllɕ gəllɕ gəlani bi pəchani ləi. akhən ləgi ðe ni ðe tũ ɛ mera purən ɕ. k̥əɽie gəɭɕ lai lla. éde kənne gə ódi nəzər bi pərtɔi ai, raj raniɕ bəɽa səmjaɪa je phəkiri bana choɽis raj g̥əddi s̥əb, pər purəne kʊse di nei mənɪi ʊnne akhɪa je es jərm̥ə de sádu ã phl kʊse bels pheri pai jáge. ʊn əs cəɭne ã.

Kathua

stalkofe da lk raja ha. ūda nā ha səlvan. sare pase usda ūkəm cəlda ha. pər phir bi ó ūdas rāda ha. rəbbe di kərni gi kŭq moƣe. raje ne sədu sēte di seva te bəri kiti pər kei báre usi ulladi da sŭkh na mli. akhir əngɪnət sŭkhənē de bad rani əcchərā de kukhē cā purən pəkət ne jənəm l/a. raje de khŭšiā da koi ēt nə r/a. usne brámənē gi səddia, jənəm pətri khulvai tā ūne dəssi je raja tū barā sal putre da mū nə dikhīd, tere uppar gré ne-ūā tera putər bəri kərni ala ɔg. səlvanə ne purən gi barā sal pòre b/c pai ditta.

barā sal pure ɔe tā purən pòre cə báre gi á/a. Isse khŭši mēlē cə die bale ge. brámənē gi gōā mēsai ke dittiā gōiā. jəd purən pòre b/c ha, us belc raje səlvanə ne lk ɔr bīd kəri l/a. us da nā luna ha, jēri jati di cəmari hi, pər he bəri chəl hi. purən ne jədō raje ai ke nēskar kita tā raje ne usi aširvad ditta. phiri ūs ne lagiē gi gəla/a je ūn Is de aste rīšta dikhō. pər purən ne nā kəri ditti. ó gəlan ləgga p/a ji halle mgi b/a kərne de Iccha nei. mera jējire b/c bənòne gi ji nei kərda. phiri raje ne ūsi ūkəm ditta k/ jaie əpəniā matā gi mli a. pēlē əpəni mətəi mā kil jalā.

nəkərē cakərē gi kənnə loi ke purən luna de mēl b/c g/a. nēskar kiti pər luna ūsi aširvad ké dena ha, akhən ləggi. tū mere dñi ā. bēi ja meri seja pər. purən ne bəthəra akh/a. mē iā jŭlləm nēi kəri səkda luna akh/a mē məri tərəma di mā kiā. bəri lərai ɔi. ó nā mənna te akhən ləgga məri jana mējur e, pər é kəm ni ɔg. əpəni bā chŭrai e dəri a/a.

Idər j/sle rani luna ne dikh/a k/ gəl te nēi bəni. cĭkki mājī lei ke pəi gəi. j/sle raje ne pŭcch/a rani gəl dəs. rani nei boli. j/sle tri bari bəla/a te rani ne akh/a mere kole ké pŭchde o. pŭccho əpəne pŭtəre kolo, jēra əj pòre cā nikhia e. é dikkho mera ké əl kita.

raje ne dīn bəri muškəl kənnə cəra/a. sətiriē gi ūkəm ditta k/ purəne gi bənniē loi ae. sətiri purəne gi loi ae. raje gi bəra gŭssa cəre da ha. tŭgi šəram ni ai é kəm kərde. purən ne bəthəriā səociā gəllā dəssiā. je tus nei mənde te tel di kərai tapai ke mera əth dōbi d/o. dag ləgəg tā mē cūha nei tā rani. pər raje gi rani ne pərkəe da ha pər ūnnē purən di lk nə suni.

Ūdər əcchərā bəri roi te kirəne kite. rén d/o. jŭlləm nēi kər. bəriā mŭsivəlē kənnə putər l/a e. raja gərji e bolia dur ɔi ja əkkhiā de sāmənīd, nēi tā tugi bi kənnə hi bəḍəi degga. raje ne kŭse di gəl ni sŭni. jəlladē gi ūkəm ditta k/ /de əth pər bəḍi e khú cə suŕi ao te /de khun da kəjora pəri ke luna gi dēi d/o. jəlləd purən gi mŭškē kənnə bənni e bəḍəne aste loi gəe. rani əchərā bəri tərphi te rōdi rōdi ənni ɔi gəi. luna ne khhir cə phiri sənəa pēj/a ke ūn bi mənni ja, pər purən ne akh/a məri jaga pər éa kəm nei kərna.

barā báre purən khúe cə peda r/a. phiri khú de kol gorəkh da cəla khú cə pani kəḍḍən ata tā purən ne tŭbi cə tŭḍ phəsia ditta. jisle tŭbi bār nei ai tā tŭbi gi kithē chori e gorəkh nath de kol cəli g/a te gorəkh nath ne ai e təssəli ditti ke é koi pūt nei ɔi səkda. admi da šərir e. bār kəḍḍi l/a te mənni l/a cəla. kərni ne ɔde ēg bi šhik kəri ditte.

phiri purən rani sŭdərā kol pĭkh məgən gəa. ó bi ɔde uppar ḍŭlli gəi. motiā da thal pəri e loi ai. purən akhən ləgga əsā sādūā gi a/a ja pəjən cáida, moti nēi. sŭdərā ne sari mēḍəli gi sədd/a. gorəkh bəra khŭš ɔ/a te akhən ləgga rani məg ke cáida e rani akhən ləggi rəbbe da ditta bəthəra kich e pər mgi purən dei d/o. gorəkh nath ne purən gi kənnə pēji ditta. rani ne akh/a tū sādūā de kəpəre kholi de te pai le šái pošak. purən tə jati ha. jisle ūnnə /di é cal dikkhi te bāna kəri e bār cəli g/a te sŭdərā koſhe pər khəloi gə ūsi dikhən ləggi. j/sle əkkhiā de ɔle ɔi g/a te sŭdərā mēla uppara šal mari ke məri gəi. purən gŭru de kol mŭri ke ai g/a. gorəkh nath ne cĭrkā dittiā tū é kəm cəga nei kita. gorəkh sara k/f janda ha. purən ne jəvab ditta mārāj bəšək mere əth bənai d/o. mē grəsti cə nei rāi səkda. gorəkh ne akh/a əccha. ūn tū mā pio kol ja.

gŭru da bəcən mənnie purən ne bage b/c ḍera lai ditta. purən de pər ləggəne kənnə bag əra pəra ɔi g/a. khəlkət /kəſhi ɔi gəi. koi kich lei e ūda da, te koi kich. səlvan te luna bi ae te purən de pərā cə ḍigi pəe. ulladi di dat bəkhšo. purən ne t/aŋ la/a te akh/a ūllad te tŭde kər ə si. səlvan tərle kəre k/ ó gəlle gi nei cheƣo. purən ne akh/a səc dəsge o tā ūllad ɔg rani /nni tərsi k/ boli pəi sara k/ich. phiri raja. gŭsse cə ai g/a te lal pila ɔi ke akhən ləgga ḍəne tŭgi kuttē kola khəlāga. purən akhən ləgga raja ji šāti kəro. jo kərmē cə l/hekda ha ue ɔi g/a. phir luna gi akhən ləgga səc səc dəs jo k/ich bi e é le cəlē da dana tera putər bədŭr ɔg. /ddər rani əcchərā de kənnə b/c bi baj pəi. šhokərā khēdi ai gəi. é kərni ale sādua kola aŭ bi dəbai loi avā. purən pŭcchən ləgga dəs mā tere kənnə ké bite da e. əcchərā ne sara kich dəsi ditta. gəllē gəllē b/c baj bi pəchani loi. ɔe nēi ɔe tū tā mera hi puttər purən e. purən gi gəle loi l/a te kənnə hi ūsi əkkhī ləabəna šŭru ɔi g/a. raje ne rani tē bəthəra akh/a pəi tū phəkiri choƣri de te əpəna raj pəg sābi le. pər phiri bi purən ne kuse di nə mənni. əs tā jənmā de sādū sət hā. eó jəŕ kuts ɔr mli pōge. ūn cəlne ā.

Tarn Taran

sIa/koṭ da Ik raja si səlwan. sare jəgət wIc óda'jhUkəm cəlda si pər ó phIr wi Udas řéda si. rəb di kərni nu kəṇ more. raje ne sádā sətā di sewa tā bót kiti pər ónu kəi wəre Ulad da sukh na mIla.

əkhir nu əṅgIṇt mēntā mənōtā pIcchō raṇi Icchrā de peṭō purən pəgət ne jənəm Ila. raje de kār khUṣiā da koi Ṭt həsab na rIa. bāmṇa nu səd ke jədō potri khulāi tā bāməṇ ne kIa : rajIa, barā saḷ pUt de mÚ na ləggī, gró a tere te. Ūj tera put bəṛa kərni aḷa hóu. raje ne purən nu barā saḷ pōre cpa ditta.

barā saḷ pure hoe tā purən pòrIō bār nIkIla. mēlā c diwe jəgae gae, bāmṇa nu gəuā pUn kitiā. purən jədō pōre c si tā raje ne Ik hor wIa kərIwa Ila si, luṇa naḷ jo jat di tā cəmtari si pər sóṇi Ṭiā di si. purən ne jədō raje nu məttha ṭekIa tā raje ne pIos ke sIr lagiā nu kIa, éde ləi koi sak lóbbo. pər purən ne ná kər dItti : pIta ji əje nāi cIt kərda beṛiā pə'wəṇ nu. pher raje ne kIa : cəga já apṇia mawa nu mI! a, pēlā apṇi tərəm di ma luṇa koḷ jā.

nəkrā cəkrā nu naḷ Is ke purən luṇa de mēlī a gIa. məttha ṭekIa pər luṇa wekhdIā i ḍUḷ gəi óde te . sIr tā ki pIosṇa si, kédi : tū mere hāṇ da Ṛ, bé já, meri sej te. purən ne bathera kIa : tū meri tərəm di ma Ṛ, é kēr na ṭā. luṇa akhe : mṣ teri ma kiwē hoi ? bót cəgṛa hoIa. purən na mənnaIa. kéda : mərna mənjur pər é kəm nāi kərna. pəḷ aIa chU'da ke bā.

ódər jədō raṇi luṇa ne wekhIa, gəl tā bəṇi na tā khəppəṭṭi Is ke pe gəi. raje ne kIa : raṇie, gəl dəs. raṇi bole na. jədō tiji wari buIai tā raṇi ne kIa : mēthō ki puchde o, ó tō pUccho jəṛa əj pōre cō nIkIla. á wekho mera ki haḷ kər gIa.

raje ne dIn 'māsā cəṛāIa. sətṛiā nu hUkəm dItta : purən nu Iāo, muṣkā bən ke. sətṛi purən nu Is ae. raja pəkhIa pIa si : tenu šərəm na ai, é kara kərde nu. purən ne batheriā səphaiā dIttiā : je mənde nāi tā teḷ da kṛāIa təpa ke mera həth ḍob dIō, dag ləg gIa tā mṣ cūṭha nāi tā raṇi. pər raje nu raṇi ne pəkhāIa si, óne purən di Ik na mənni.

ódər Icchrā roi pIṭṭi jae. vIrlap kəre : řéṇ de, juIəm na kər, 'māsā 'māsā əṣī pUt lóbba. raja kəṛkIa : dur ho ja əkkhā tū, nāi tā tenu wi naḷ i tor dIū raje ne 'kIse di na sUṇi. jəlladā nu hUkəm dItta, éde həth per wəḍ ke khú c suṭ áo. te éde lāu da kəṛora pər ke luṇa nu dIō. jəllad purən nu muṣkā bən ke Is ture wəḍḍəṇ ləi. Icchrā təṛəṇ Uḷḷhi te rōdi rōdi ənni ho gəi. luṇa ne akhri war pher sənā kəllIa, hUṇ wi mən jə pər purən kəe, pəwē mər jā, é kəm nāi kərna.

barā saḷ purən khú c pIa rIa. pher khú de neṛe gorəkh nath di mēḍIi ne a ḍera laIa. Ik cela khú tō paṇi Isṇ ala tā purən ne tūbi c ṭUḍ phə'sa Ila. jədō tūbi bār na ai tā cela chəḍ ke tūbi nu óthe i gorəkh nath koḷ 'cəḷa gIa. gorəkh nath ne a ke tə'səlli kər ke pəi é koi pūt pret nāi, maṇəs dé a, bār kəḍ Ila. te mUn Ila cela. kərni naḷ óde Ṭg wi səbut kər dItte.

pher purən raṇi sUdrā de plkh mēgəṇ gIa. ó wi ḍUḷ gəi ó te. motiā da thaḷ pər Iāi. purən ne kIa : sanu sádā nu aṭa jā pòjəṇ cáida, moti nāi. sUdrā ne sari mēḍIi nu nIōda dItta. gorəkh khUṣ hōa : mēḡ ki mēḡdi Ṛ raṇie. raṇi kédi : hor tā rəb da dItta səb kuṣ a pər á purən mənū de dIō. gorəkh ne purən nu naḷ tor ta. a ke mēlī raṇi kédi : d lā de bəḡIiā jīiā, šāi pUṣak pa lə. purən tā jəti si. jədō óne é khéḍ wekhi tā bāne naḷ bār 'cəḷa gIa te sUdrā koṭhe te khə'lo ke ónu wekhəṇ ləggi. jədō əkkhiā tō óle ho gIa, sUdrā mēlā tō šaḷ mar ke mər gi.

purən muṛ 'cəḷa gIa, guru koḷ. gorəkh nath ne cIṛkIa : tū bót maṛa kəm kita. gorəkh səb jaṇi jaṇ si. purən ne Utər ditta : mārāj, pəwē həth bənə lo, me grist nāi kər səkda. gorəkh ne kIa : cəga hun tū apṇe mapīā koḷ já.

guru da bəcən mən ke purən ne bag c ḍera ja laIa. purən de perā di chó naḷ bag 'həra ho gIa. khəlkət kəḷḷhi ho gəi. koi kuṣ Is ke ae koi kuṣ. səlwan te luṇa wi ae te purən de perī ḍIḡ pəe : ulad di dat bəkšo. purən ne tIān la ke kIa : ulad tā tāḍe hṣ si. səlwan mInā kəre, pəi ó gəl na cheṛo. purən ne kIa səc səc dəso tā i hor ulad hóu. raṇi eni 'tərəs gəi si ke phuṭ pəi sara kuṣ. raja pher təp gIa. kród naḷ lal ho gIa : tenu kuttiā tō pəṛ'waū ḍəṇ nu. purən kəe : rajia šūt ho ja. jIwē pāwi IIkhdī a, Ūj i hUda. pher luṇa nu kIa : tū əje wi jo səc e dəs te á Is cəḷ da daṇa, tera pUt jóda hóu.

ódər raṇi Icchrā de wi kənni pIṇk pəi. ṭheḍe khādi a gəi. éo jəe kərni aḷe sád tō mṣ wi Is āwā əkkhā da daru. purən puchda : mata dəs tere naḷ pāṇa ki wərtIa. Icchrā ne səb kuṣ dəs ta. gəllā gəllā c waj pə'chaṇ ləi akhdi : howe na tā tu tā merā purən Ṛ. jəpphi pa ləi kUḷ ke, naḷ i ónu dissəṇ ləg pIa. raje raṇia ne bə'thera kIa : tū phə'kiri chəḍ, raj pəḡ sēbəl. pər purən kIdi mənne : əṣī tā jənəm de sád ā, Ṭwē i kIte hor mIḷ jāge. hUṇ cəḷde ā.

Phagwara

sIaIkot da Ik raja si səlban. sǎre jəg cə óda hukəm cəlda si pər ó pher bi ʋdas rēdo si. rəb di kərni nu kəŋ moɾe raje ne sǎddǎ sǎtǎ di seba tǎ bǎt kiti pər ónu kəi bǎre ʋlad da sʋkh na mI/Ia.

əkhir nu əŋgIŋt məntǎ mənotǎ pIcchō rāŋi Icchrǎ de peɾō purn pəgt ne jənəm I/a. raje de kǎr khʋʃiǎ da koi ʒt hI/sǎb na r/a. bǎməŋǎ nu sǎd ke jəddō pəttiri khʋlǎi tǎ bǎməŋ ne kI/a : raj/a, barǎ sal put de mǎ na ləggǐ, gré a tǎre te. odǎ tǎra pʋt bəɾa kərni baɾa hou. raje ne purn nu barǎ sal pǔre cə pa dItta.

barǎ sal pure hoe tǎ purn pǔrIō bǎr nIkI/a. méI/Iǎ bIc dibe jəgəə gəe. bǎməŋa nu gəuǎ pun kitiǎ. purən jəddō pǔre bic si tǎ raje ne Ik hor bIǎ kǎra I/a si, luɾa naI jo jat di tǎ cəmari si pər sóŋi ʒtǎ di si. purn ne jəddō raje nu məttɪha ɟekIa tǎ raje ne pəɭoske sIr lagiǎ nu kI/a, éde Iəi koi sak dekho (ɟó/ɔ). pər purn ne ná kər dItti : pita ji hoje nǎʔ cIt kərda beɾIǎ pʋcəŋ nu. pher raja kéda : cǎga já əpəIǎ mǎmǎ nu mI/ a. péIǎ əpəI tǎrm di mǎ luɾa koI jaI.

nokrǎ cakrǎ nu naI leke purn luɾa de méI/I a g/a. məttɪha ɟəkIa pər luɾa dekhdiǎ i dʋl gəi óde te. sIr tǎ ki pəɭosəŋa si. kédi : tǎ mere haŋ da ʒ, bə ja meri seɟ te. purn ne bəthéra kI/a : tǎ meri tǎrm di mǎ ʒ. é kér na ɟǎ. luɾa kǎe : mé teri mǎ kIddǎ hoi ? bǎt cǎgɾa hoIa purn na mənnI/a. kéda : mǎrna mǎɟur pər é kəm nǎʔ kərna. dǎɾ aIa chəɾa ke bǎ.

ódər jəddō rani luɾa ne dekh/a gəl tǎ bəŋi na tǎ khəttI-pəɭəɟɟi le ke pə gəi. raja kéda rapie gəl dəs. rapie bole na. jəddō tiji bari bulai tǎ rapie kédi : metō ki pucchde o ótō pʋccho jéɾa əɟ pǔre biccō nIkI/a. á dekho mera ki hal kər g/a.

raje ne dIn məsI cəɾǎI/a. sǎtriǎ nu hukəm dItta : purn nu I/aə muʃkǎ bǎn ke. sǎtri purən nu le ae. raja pəkh/a p/a si : tənu ʒərm na ai é kəra kərde nu. purn ne bəthériǎ səphaIǎ dIttiǎ : je mǎnde nǎʔ tǎ tel da kəɾaha təpa ke mera hatth ɟob dI/o, dag ləg g/a tǎ mé cǎɟha nǎʔ tǎ rapie. pər raje nu rani ne pəkh/a si, ʋne purn di Ik na mənni.

ódər Icchrǎ roi pIɟɟi jabe. bərlap kəre : réŋ de jʋləm na kər, məsI məsI pʋt Iǎba. raja kəɾk/a : dur ho já əkkhǎ tō nǎʔ tǎ tənu bi naIəi tor dǎ. raje ne kIse di na sʋŋi. jəladǎ nu hʋkəm dItta ke éde həth pər bǎɟke khú bIc sI/ ao. te éde Iəu da kəɾora pər ke luɾa nu dI/o. jəlad purən nu muʃkǎ bǎn ke le ture bǎɟəŋ khətər. Icchrǎ təɾəph ʋIɟɟi te rōdi rōdi ʒnni ho gəi. luɾa ne akhri bari pher sunəha pəɟ/a : huɾ bi mən já pər purn kǎe cahe mər jama é kəm nǎʔ kərna.

barǎ sal purn khú bic p/a r/a, pher khú de neɾe gorəkhnath di məɟəli ne a ɟəra lala. Ik cəla khú tō paŋi leŋ aIa tǎ purn ne tǎbi bIc ɟǔɟ phəsa I/a. jəddō tǎbi bǎr na ai tǎ cəla chəɟke tǎbi nu óthei gorəkhnath koI cəla g/a. gorəkh nath ne a ke təsəlli kərke pəi é koi pʋt pəret nǎʔ mǎpəs dé hə, bǎr kǎɟ I/a. te mʋn I/a cəla kərni naI óde ʒg bi səbut kər dItte.

pher purn rani sʋdrǎ de pəkh məgəŋ g/a. ó bi ɟǎl gəi óde te. motiǎ da thaI pər I/a. purn kéda : sanu sǎddǎ nu aɾa jǎ pǔjən cǎida, moti nǎʔ. sʋdrǎ ne sǎri məɟəli nu nēda dItta. gorəkh khʋʃ hoIa : məg ki məgdi ʒ rapie. rapie kédi : hor tǎ rəb da dItta sǎb kʋʃ e pər á purn məInu de dI/o. gorəkh nath ne purn nu naI tor dItta. a ke méI/I rāŋi kédi : á Iǎ de bəgliǎ jéiǎ, ʃabi puʃak pa I/a. purn tǎ ɟəti si. jəddō óne é kəl dekhI tǎ bəhana kərke bǎr cəla g/a te sʋdra koɟe te khǎɾi hoke ónu dekhəŋ ləggi. jəddō ó əkkhǎ to óle ho g/a tǎ sʋdrǎ méI/Iǎ tō chaI marke mər gəi.

purn muɾ cəIa g/a guru koI. gorəkhnath ne cIɾk/a : tǎ bǎt mǎɾa kəm kita. gorəkh sǎb jaŋi jaŋ si. purn ne ʋttər dItta : maraj cahe həth bənd Iəo mə gərIst nǎʔ kər səkda. gorəkh ne kI/a : cǎga hʋŋ tǎ apəe mapIǎ koI já.

guru da bəcən mən ke purn ne bag bIc ja ɟəra lala. purn de pəIǎ di chó naI bag həra ho g/a. khəlkət kəɟɟi ho gəi. koi kʋʃ le ke abe koi kʋʃ. səlban te luɾa bi ae te purn de pəI ɟI/g pəe : ʋlad di dat bəkhəo. purn ne ʋlǎn I/a ke kI/a : ʋlad tǎ thuǎɟe he si. səlban mInIǎ kəre bəi ó gəl na chəɾo. purn ne kI/a : səc səc dəsso tǎi hor ʋlad hou. rəŋi ɛni tərs gəi si ke phuI pəi sǎra kʋʃ. raja pher təp g/a. kəród naI lal ho g/a : təInu kuItIǎ tō təɾbaǎ ɟəŋ nu. purn kǎe raj/a ʒǎt ho já. jIddǎ pəbi IIkhi a odǎ i hʋdaI/a. pher luɾa nu kI/a : tǎ əje bi səc dəs te á le cəl da dǎra tǎra pʋt jóda hou.

ódər rapie Icchrǎ de bi kənni pIŋk pəi. ɟhéɟe khǎɟi a gəi. eho jəe kərni baɾe sǎd tō mé bi le ama əkkhǎ da daru. purən pʋcchda : mata dəs tere naI ki pǎŋa bərtI/a. Icchiǎ ne sǎb kʋʃ dəs dItta. gəllǎ gəllǎ cə baj pəchaŋ Iəi. kédi kobe na tǎ tǎ mera pʋt purən ʒ. ɟəpphi pa Iəi kʋɟke, naI i ónu disəŋ ləg p/a. raje rapie bəthéra kI/a : tǎ pəkhiri chəɟ, raj pəg səməl. pər purn kédi mənne : əsI tǎ jənəm de sǎdIǎ. edǎ I kIte hor mI/ jamǎge. huɾ cəIde ǎ.

Patiala

saraj koj ka ik raja ta salwan. sari duniā mā uska hukam cole ta per pher bi ś udas rāhe ta. rāb ki korni kōṇ moṛ saka. raje ne sādā sātī ki sewa to bohāt kōri pōr usnu kōi sal lad ka sukh na milā.

akhōr nu bohāt mōnnōta mōnōtā kērne te rāṇi icchērā ke peṛ te purān jōmmīa. raje ke kārā khuśīā ki koi hād na rāhi. bāmōṇā nu bōlā kē jād pōttēri dēkhai tā bāmōṇ ne kīha raje barā bērs put ke mū na lēgī grē ki cal ē tere pōr ū tera pūt bōri kōrni aīa hoega. raje ne purān nu barā sal pōre mā pa dea.

pure barā bērs picche purān pōre te bahōr nīkālīa. mēlā mā diwe bāṛe gae. bāmōṇa nu gēā pūn kōriā. purān jād pōore mā ta raje ne dusōra wīā kōra līa. luṇa jat ki to cōmari ti pōr sūnākhi bohāt ti. purān ē jād raje nu mōttha ṛekīa tā raje ne sir pōṛos kē lagiā nu kīha is khātōr koi sak dēkho. pōr purān ne jāwab de dea. bapū jī halī nī jī kōrda bēṛiā puāṇe nu. pher raje ne kīha cōnga. jād āpōṇi māīā nu mīl a. pēlā āpōṇi tērī ki mā luṇa ke pas jāī.

nōkārā cakārā nu gel le kē purān luṇa ke mēlā mā a gīa. mōttha ṛekīa pōr luṇa usnu dēkh kē mōst ho gī. sir to kīa pōṛosōṇa ta. kōha tē mere hāṇ ka bēṛh ja mere mājē pōr. purān ne bohāt kīha tē merī tērōm ki mā ē. yō jūlm na kōr. luṇa ne kīha mē terī mā kīs tērā hoi. bohāt rāīa pīa. purān nī mōnnīa. kōha mōrna mōnjur pōr yō kōm nī kōrna. pājīaīa chōṛa kē bā.

ūdōr jād rāṇi luṇa ne dēkhīa bat to bōṇi nī tā sōnpōṭṭī leke pē gi. rājā kōha rāṇi bat bōta. rāṇi bolē na. jād tīsōri bari bōlai to rāṇi kōha. mōnnu kīa pūcchā ūste pūccho jēra ēj pōre mā te nīkālīa. yō dēkho mera kīa hal kōr gīa.

raje nu dīn mōsā cōṛīa. sēpāīā nu hukam de dea purān nu līao bahā bōn kē. sēpāhi purān nu līae. rājā pēkhīa pīa ta. tōnnu sōrm nī ai yō karnama kōrde nu. purān ne bēṛiā sēphaiā deīā jē mōnnde nī to tel ka kōṛaha bā kē mera hōth dōbo dīo. dag lēg gīa to mē cūṛha nōhī to rāṇi. pōr rāṇi ne raje nu pēkhāīa pīa ta. ūsne purān ki koi na mōnnī.

ūdōr icchrā kōlāṛ kōrī jāhe. wīrlap kōre. chōṛ de jūlōm na kōr. mōsō mōsō mānu put mīlīa. rājā gōṛīa dur ho ja ākkhā te nōhī to tōnnu bi gēlo tor dīāga. raje nē kīsī ki na sūṇī. jēladā nu hukam de dea bi iske hōth pēr bōḍ kē kue mā ger dīo. ēr iske khun ka kōṛora pōr kē luṇa nu dīo. jēlad purān kīā bahā bōn kē le tūre wōḍḍōṇ khātōr. icchērā tōṛph ūṛīhi ēr ro ro kē āndī ho gī. luṇa ne jādi bari pher sōneha dea īb bi mōn ja pōr purān kōhe cahe mōr jā yō kōm nī kōrna.

barā bērs purān kūe mā pīa rīha. pher kūe ke pas gōrēkh nāth ki ṭoli nē a dēra lāīa. īk cēla kūe pōr te pāṇi lēṇ aīa tā purān ne tūbi mā jūḍ phōsa līa. jād tūbi bahōr na ai tā cēla tūbi nu ūthī hī chōṛ kē gōrēkhnāth kē pas cōlīa gīa. gōrēkhnāth nē ākē tōsōllī kōr lī bōi yō koi pūt pōret nī bōde ki dē ē bahōr kōḍ līa ēr mōn līa cēla. kōramat gel ūske āg sabōt kōr dāe.

pher purān rāṇi sūdrā kē kher māgōṇ gīa. ś bi dūlī gi ūs pōr. mōtiā ka thāl pōr līai. purān kōha mānu phēkirā nū aīa ja pōjōn cāhīda mōti nī. sūdrā nē sari ṭoli nu nīūdā dea. gōrēkh khūś hōīa. māg kīa māgē rāṇi. rāṇi kōha hōr to rāb ka dea ba sōb kūch ē pōr yō purān mōnnu de dīo. gōrēkhnāth nē purān nu gel tor dea. ākē mēlā mā rāṇi kōha nē tar de cōḷīā jīā sahī pūśak pa lē. purān to jōti ta. jād ūsne yō khēl dēkhīa tā jīd kōrke bahōr cōlīa gīa ēr sūdrā kōṛhe pōr khōṛkē unnu dēkhōṇ lēggi. jād ākkhā te dur ho gīa tā sūdrā mēlā pōr te chāl mar kē mōr gi.

purān mūṛkē cōlīa gīa gūru pa. gōrēkhnāth nē kūrīa. tē bohāt māṛa kōm kōrīa. gōrēkh sōb jāṇi jāṇ ta. purān ne jāwab dea mōhāraj cāhe hōth bōnd lē mē gōrīsōt nī kōr sōkda. gōrēkh nē kīha cōga īb tē āpōṇē mā bap pa jā.

gūru ka pāṇa mōn kē purān nē bag mā jāke dēra lāīa. purān kē cōrnā gēl bag hōra ho gīa. duniā kōṛīhi ho gī. koi kūś leke aīa koi kūś. sōlwan ēr luṇa bi ae. ēr purān kē pērā mā gīrge. lad ki dat bēkhō. purān nē gōr gel kīha lad to thāre ē ti. sōlwan mīntā kōre bi ś bat na kōro. purān nē kīha sēc sēc bōtao jōdi lad hoegī. rāṇi ītnī tōrs gi kē bōta dea sāra kūś. raje kē pher āg lēg gi gūsse gel lāl ho gīa. tōnnu kuttīā te pōṛa dīāga dēṇ nu. purān nē kīha raje sōmai kōr jītrā hōṇī līkha ūtrēṛ hōa. pher luṇa nu kīho tē hālī bi jō sēc ē bōta de yō lē cōj ka dāṇa tera pūt jōda hoega.

ūdōr rāṇi icchrā kē kōn mā bat pōi. ṛhōkōrā khādi a gī. āhī jī kōramat aīe sād te mē bi līamā ākkha ki dōwa. purān pūcchā māi bōta tere gel kīa pāṇa bītīa. icchrā nē sara kūś bōta dīa. batā batā mā bol pōchāṇ līa. kōha hōē cāhe na tē mera purān ē. jōpphī pa lī kūr kē. gēlo unnu dīkhōṇ lēg gīa. raje rānīā nē bohāt kīha tē pēkhīrī chōṛ raj gōddī sāb. pōr purān kīsī mōnnē. hāmē to jāmōṇū sād ē īsī tērā kīte hōr mīl jēge. īb cōlā.

Barnala

sIa/ko/ da Ik raja si səlban. sđre jəg cə óda hukəm cəlda si pər pher bi ó adas rēda. rəb diā kərniā. raje ne sádā sətā di seba tā bəthəri kiti pər ónū kəi bəre əlad da sUkh nəsib na hoIa.

əkhiri nū əngiqt mənā mənōtā məgrō raṇi Icchērā de pe/ō purn jənmīā. raje de kər khUšīā da koi ōt həsáb na rəhIa. bāmānā nū belā ke jəddō salā khātər purn nū pōre cə bēd kərba ta, jaṇi óde mətthe ni ləggəṇa.

dIṇ dIṇ kər ke gIṇdIā nū mēsā barā bəre kIte ja ke pure hoe. purn pōreō bahər nIka/īa. mēlā cə roṣniā kitiā. bāmānā nū gāīā pun kitiā. purn jəddō pōre cə si tā raje səlban ne Ik hor bIá kəra I/a si, luṇa na/. jēri sōṇi tā bəlāī si pər jat di cəmari si. purn ne jəddō raje lI məttha jekIa tā raje ne pU de sIr pa/ō-sIa. lagiā nū kēda, édi khātər koi kuṛi /ó/ō. purn ne bIá nū sIr mar ta. ki kēdē, pIta ji əje tā cIt ni mēnda beṛiā pəbəṇ nū. raja kēda be teri məṇi, cəga já, hUṇ əbdiā mamā nū mI/ gi/īa. pēlā əbdi tərṁ di mā luṇa ko/ jaī.

nokərā cakərā nū le ke purn luṇa de mēlī a gIa. mā kərke luṇa nu məttha jekIa. pər rəb di kərni, dekhəṣar luṇa óde te /ō/ gi. sIr huṇ kitthe pəlosṇa si. kēdi : tū tā le mere haṇda i ē. a bē ja meri sej te. purn ne bəthəri nā—nukkər kiti. kēda tū tā meri tərṁ di mā ē. əḍa kəḥər na kər. luṇa kēdi, be, mē teri mā kI/me ləggi. dome ē ī cəgərde rəhe. purn na mənniā kēda, mənā, mərna cəge pər é rá ni pəṇa. othō bā chəḍa ke pəjjIaIa.

ódər raṇi luṇa ne cəlIttər khéd ta. pe gi khəṇ—pə/ṛi taṇ ke raje ōde nu. raja kēda : raṇie gəl dəs. cUṇ kátō ē. raṇi boli na. raja kēda raṇiē tija bəcən ē, dəs ki gəl ē. əkhir nū luṇa kēdi, metō ki pUchdē. ó əbde bUrchē nū pUch, jēra pa/ ke pōre cō kəḍḍte. á dekho, mera ki hal kər gIa.

raje nu dIṇ mēsā cə/īa. sətəriā nū hukəm dItta : jao, purn nū I/ao nuṣkā bən ke. sətəri purn nu bən I/əc. raja pəkhIa p/a si : oe tenu ṣerm na ai mā na á kara kərde nu. purn ne bəthəriā səphaīā dIttiā : je mēnde ni tā tel da kəṛaha təpa ke, ó cə mera həth /əb lo. je dag lagIa tā mē cū/ha, nəhī tā raṇi cū/hi, raja raṇi da pura pəkhāIa bIa si, óne purn di Ik na suṇi.

ódər Icchērā roi, kər/ai. ro ro bərlap kəre : kēdi, jUləm na kər, mēsā tā pUť əkkhī dekhIe. raja gUssē cə kərkIa, dur ho ja meriā əkkhā tā, nəhī tā tenū bi hej kəradū. raje ne kIse di na sUṇi. jəladā nu hukəm de ta, kēda, éde həth per bāḍ ke énu khú cə sI/ deo. éde ləhu da kəṭora I/ə ke luṇa nu deo. jəlad le ture purn nu muskā de ke bāḍḍəṇ nu. Icchērā ne hal dUḥai pai. rōdi kər/ōdi ənni ho gi. luṇa ne əkhiri səncha pher pəjIa pər purn na mənniā.

kēde, barā sal purn khú cə i p/a rəhIa. khú de ko/ Ik dIṇ gorkh nath di mēḍ/ī ne a /əra laIa. Ik cəla khú cō paṇi pərn aIa. purn ne ódi tūbi cə /Uḍ pa I/a. khú cə bēda dekh ke tūbi khú cə i chəḍ ke cəla lerā marda nath ko/ ja pōcIa. gorkh nath ap aIa. təsəlli kiti é koi pūt pəret nəhī, mənUkh ē. bahər kəḍ I/a. əg /hik kər te. cəla mun I/a.

Ik dIṇ purn pIkhIa mēgda raṇi sUdərā de dər te pōcIa. ja əlkh jəgai. ó bi éte /ō/ gi. motiā da tha/ pər I/ai. purn kēda : sanū sádā nū aṭa ja pəjən cahīde moti əsī ki kərne ne. sUdərā ne sari mēḍ/ī nū nI/ōda dItta. gorkh khUṣ hoIa : mēg ki mēgṇē raṇiē. rani kēdi : hor tā rəb da dItta səb kus ē pər á purn nath menu de deo. gorkh nath ne purn nu na/ tor dItta. a ke raṇi mēlā cə kēdi merIa purna : á lá de bəgliā jiā. á /ahi pəṣak pa le. purn jəti si. ónu é khéd na pəi. bəhāna kərke pəj gIa. sUdərā pəjje jāde purn nu, mēlā te khēri dekhdi rəhi. jəddō nəjrā tō dur ləg gIa, tā mshəl tō cha/ mar ke mər gəi.

purn guru ko/ pōcIa. gorəkh nath ne cIrkIa : tū maṛa kita purnā. gorkh nath jaṇi-jaṇ si. purn ne UIttər dItta : məharaj beṣək həth bənā lo mē gərIst ni kər səkda. gorkh ne kI/ha : cəga huṇ tū əbde mapIā ko/ já.

gUru da bəcən mən ke purn ne bag bIc a /əra laIa. purn de perā di chó na/ bag həra-pəra ho gIa. khəlkat kə/hi ho gi. koi kUs le ke abe koi kus. səlban te luṇa bi ae te purn de perī /Iḡ pəe : əlad di dat bəkṣo. purn ne tI/ən la ke kəhIa. əlad tā thoḍe hē gi si. səlban tā mIntā kəre, bi ó gəl na cheṛo. purn ne kəhIa : səc səc dəssō, tā hor əlad hou. raṇi luṇa sara cū/ṭh phU/ be/hi. raja təp gIa. kəród na/ lal ho gIa : tenu kuttīā tō pəṛbaū ḍəṇ nu. purn kēda : rajIa sāt ho ja. jI/me jI/me pəbi lIkhdi ē, ome i hUde. pher luṇa nu kēda : tū əje bi jo səc ē dəs de. á le cō/ da daṇa tere jōda put hou.

ódər raṇi Icchērā de bi kənni pIṇk pəi. /heḍe khādi a gi. əhe je kərni a/ə sád tō mē bi I/āma əkkhā di daru. purn pUchds : māta, dəs tere na pəṇa ki bərtIe. Icchērā ne sara kUs dəs ta, gəllā kərde di baj pəchaṇ li : kēdi home na tā tū mera purn home. jəpphi pa li kō/ ke. na/ i ónu dIsṇ la pIa. raje raṇi ne bəthəra kəhIa : tū pəkhiri chəṛ de, raj-pəg sām le. pər purn jogi kIḍi mənne. əsī tā jənm de sád ā. ē ī kIte pher mI/ jā ge. huṇ cəldē ā.

Rohtak

salko/ mē kōde sōlvan raza rō/ā kōrda. sari dūniā mē use ka hūkām cal/ā kōrda, pēr pher bi o bēra ūdas rōve tha. bāgvān ki kārṇi ne, kōṇ me/ sōke se. raza ne sādū or sētā ki seva kōṇ mē koe kōsōr ni gōli pēr usne sōntan ka mū dekhōṇ nē nā mil/ā. akhōr mē āṇḡlṇt ṭuṇe phēkōre kōr/ā pache rāṇi /cchōra ki khokh te purṇ bāgt ḍ/ā. raza ke gār mē khUṣiā ka koi gāṭa ni rō/ā. bāmōṇ ko bula kē, jōb jōnm pōttōri khulai gōi, to bāmōṇ nē kōha, ke he maraj thām nē āṇe lōṛke ka bara sal tōk mū ni dekhṇa. thāre /sse ḡālke gōre se.

bara sal jōb pure ho ge to purṇ bāgt bār līṛe. mēl mē khUṣiā ke die jōlāe gōe. bāmōṇ tō/ bēri gā dan kōri gō/ī. zōb purṇ tēkhane mē tha to raze ne ek b/ā or kōrva lia. us rāṇi ka nam luṇa tha or ūski zat cōmar thi. pēr bēhute gāṇi suthri thi. zōb purṇ nē raza ke age ṣiṣ nōva/ā to raza nē nokōrā tō/ kō/ā, ke /s ki sadi ka bēdobōst kōro. pēr o sadi kōṇ te naṭ g/ā. o sadi kōrvaṇa ni cave tha. pher raza ne kō/ā, tum zao, or āṇi mataō tē m/lo. or sar/ā tē paliā āṇi luṇa mā ke dōre jao. nokōr cakōrā nē le ke purṇ luṇa ke mēl mē cal/ā g/ā. purṇ ne rāṇi ke age āṇa s/r jō kala pēr rāṇi nē dekhte i ūspe d/ /ḡa /ā a rāṇi puchkardeāṇ boli, a za mere pālḡ pe beṣh za. purṇ nē bōt kō/ā, āk tu meri dārm ki mā se, yu zūlm na ḡāve. pēr luṇa zōvab mē boli, mē teri mā k/ ū kēr rāṇi puchkardeāṇ boli, a za mere pālḡ pe beṣh za. purṇ nē bōt kō/ā, āk tu meri dārm ki mā se, yu zūlm na ḡāve. pēr luṇa zōvab mē boli, mē teri mā k/ ū kēr lagi. bōt jḡḡa ḍ/ā pēr purṇ man/ā ni. or kō/ā ke mōrna mōnzur se pēr yu kam na kōrū. āṇi bā chUṛa ke, oṛe te bāj a/ā. zōb luṇa nē yu dekh/ā, āk bat to na bōṇi, to āsāṇpā/ī le ke ḡē pōri. raza boleā, “e rāṇi, ke bat se”. rāṇi na boli. tisri bar bUla/ā, to rāṇi kēṇ lagi, ke puche ga. o zo az tēkhane mē te a/ā se, yu dekho mera ke hal kōrdiā.

d/ṇ thoṛa sa līkōr/ā tha. sētōriā tō/ ūkām diā gō/ā, ūske pache āth leāo. or sētōri ūsnē /se ḡā/ le āe. raza ag-bōbu/ā ḍ/ā beṣh/ā tha, or kēṇ lag/ā, tōnnē sōrm ni āi, /sa nic kam kōrd/ā ne. purṇ ne bōteri sōphai di or kēṇ lag/ā, āgōr tām nō/ mande, to mera āth zō/ḍe tel me ḡōbo ke dekh leo, ze mera āth mē dag lag ze to mē jū/ha, nō/ to pher rāṇi jūthi. pēr raza ko to bāṛka/ā g/ā tha. ūsnē purṇ ki ek bi na manī. ūdōr /cchōra bōṭt roi, piṭi, or bilap kōrdeāṇ boli, he maraj rēṇ deo. zūlm na kōro. mUṣkōl te ām ne ek put m/ā se. raza ne cho mē bār ke kō/ā, dur ḍ za meri akh/ā age te. nō/ to tōnnē /s ke sathē kāḡ dūga.

raza ne kīse ki bi na sUṇi. zōladā tō/ ūkām diā ke /ske āth pā ka/ kē, kua mē geṛ deo. zōlad purṇ ke pōchāṇe nē āth pā bāḍ ke le ge. or /cchōra ro ro ke āḍi ḍ gi. luṇa ne ph/r /k be sēdes bēz/ā, ke ib bi man za. pēr purṇ nē kō/ā, cae mē mōrzā, pēr yu kam na kōrū.

bara sal tōk purṇ kue mē pōr/ā rō/ā. ek d/ṇ bāgvān ki kārṇi, bābā gorkh nath ki māḡ/ī nē kuṣ ke pas ḡera ḡal diā. ek cela kuṣ mē te pāṇi bōrṇ khātōr a/ā. purṇ nē āṇe gat ka ek āḡ kīse ḡā/ tūbi mē phōsa lia. zōb tūbi bār na līkōri to cela tūbi choṛ kē gōrōkh nath dōre cal/ā gō/ā. gorkh nath nē tōsōlli tē āṇke dekh/ā, or kēṇ lag/ā, bōi, yu koe būt to se ni. or ek māṇs soc ke, ūs ko bār kāḡ lia. or ūsko bi āṇa cela bōṇa lia. bāgvān ki kārṇi ḍi ūske āḡ sare ke sare pure ḍ ge.

pher purṇ rāṇi sūḍōrā ke bīkh māḡōṇ gō/ā. vUō bi ūspe ḡol gi. or motiā ka tha/ bār ke le āi. purṇ ne dekh ke kō/ā, ām nē sadu log sā. ām nē moti ni bōjōn cōie. sūḍōrā nē sar/ māḡ/ī tō/ neotā diā. gorkh nath bēre rāzi ḍe. or kēṇ lage, e rāṇi ! māḡ tu ke māḡṇā cave se. vUō kēṇ lagi, or to bāgvān ka diā ḍ/ā sōb kuch se. mōnnē purṇ de do. gorkh nath nē purṇ ko rāṇi ke gōlle mēl mē bēz diā. mēl mē a/ā pache, rāṇi purṇ tō/ kēṇ lagi, yu bāṇa kāḡ deo. or razsi bāṇa pāl/ lo. zōb purṇ nē yu khel dekh/ā to bāna bōṇa ke bār līkōr a/ā. or sūḍōrā chat pe khōri ḍ ke dekhōṇ lag gi. zōb o dikhṇa beṣh r/ā, to rāṇi chat pe te kud mar ke mōr gi.

purṇ ū/āe guru ke pas b/ḡ g/ā. gorkh nath ūspe bōra chom a/ā or kēṇ lag/ā tōnnē bōra n/cta ka kam kōr/ā se. gorkh nath to pāl/ā e jāṇe tha. purṇ bāgt kēṇ lag/ā, maraj cae māre āth bāḍ deo, pēr mē gōrōsti ni bēṇūga. gorkh nath bol/ā, āccha to tu āṇe mā-bap ke dōre cal/ā za.

gUru ka kēṇa man ke purṇ nē bag mē ḡera za la/ā. purṇ ke pā lēḡḡē sara bag ār/ā ḍ g/ā. ūs ke dōre bōt sōman kō/ṣha ḍ g/ā. koe kuch l/ā r/ā tha, o koe kuch.

raza sōlvan or rāṇi luṇa bi oṛe āe or purṇ bāgt ke pālā mē ḡē pōre. or kēṇ lage, e maraz ām ne sōntan cōie. purṇ ne d/ān la ke dekh/ā or bol/ā, thāre ūlad to thi. raza kēṇ lag/ā, bōi, ya bat na cheṛo. pēr purṇ kēṇ lag/ā, saci saci bologe to thāre jōbbē ūlad ho sōke sa. rāṇi /tni lacar ḍ gi ke ūsnē sara bōk diā. ya bat sUṇ kē raza ke ag lag gi. or rāṇi ko lag/ā, kUtti or ḡēr bōtāṇ. purṇ bol/ā, he raza, ṣāt ho. zo bāḡ mē līkh/ā se, oṛe bōṇega. luṇa tō/ kēṇ lag/ā, ib bi sar/ saci bōtā de. or le yu cō/ ka ḡāṇa. tere bōra zōdā chōrā ḍvaga.

n/Un rāṇi /cchōra ke kana me bat pōri. /hōkōr khāḍi ḍi oṛe pōc gi. esi kārṇi a/ē bāgt tē mē bi akh/ā ka bōrdan le l/ū. purṇ ne puch/ā, e mata, bōtā tere sath ke bUṛi ḍi. rāṇi /cchōra ne sara bōtā/ā. or bat kōrdē kōrdē ūski ābaj ne pōchāṇ gi. ḍ na tu mera e purṇ se ni. or ūsnē āṇe ka/ze ga la lia. or /cchōra ne dikhōṇ lag g/ā. raza or rāṇi ne bōtera kō/ā, tu phōkiri choṛ de or raz sēbā/ le pēr purṇ k/ō manēā-tha. or kō/ā, ām to jōnm te sadu sa. /se ḡā/ kīse or a zagā, m/ / zēge. or ib mē calū sū.

Words Elicited

1. khopri	skull	53. kəmad	sugar cane crop
2. vaɭ	hair	54. khori	dried leaves of sugar cane
3. pərvəɽɽe	eye brows	55. veɭɽā	mill to crush sugar cane
4. ɕimməɽia	eye lashes	56. gāri	seat of a Persian wheel
5. ɽela	eye ball	57. khope	pair of caps used to cover the eyes of bullocks
6. buɽ	gums	58. pəɽ	circular track
7. dāɽā	moller	59. rɽ	juice of sugar cane
8. jɽb	tongue	60. mʊɽɽa	thread ball
9. gɽɕi	neck	61. səɽ	hemp
10. kəɽi	adam's apple	62. təɭɽiā	stalks of hemp
11. həs	collar bone	63. bətaū	brinjal
12. mɔɽa	shoulder	64. ɽəɽo	cucurbita lobata
13. bā	arm	65. hədvaɽa	water mellon
14. ɽɔɭa	calf of arm	66. trək	fruit of malia azedarach
15. ərk	elbow	67. təkɔne	malia azedarach
16. viɽi	wrist	68. bɔɽ	banyan tree (Ficus indica)
17. ɕiɕi	little finger	69. məj	female buffalo
18. təɽi	palm	70. bɔld	ox
19. pɔɽa	finger tip	71. véɽka	grown up male calf
20. gəɽā	knots	72. uɽɽh	camel
21. ləp	a handful	73. ɕhe	six
22. ādrā	intestines	74. yarā	eleven
23. vəkɽhi	left and right sides along waist	75. ví	twenty
24. pinnɽ	calf of the leg	76. pəɽji	twenty five
25. ləu	blood	77. ɽúɽ	one and a half
26. ətthru	tear	78. tərɽhaɽ	carpenter
27. mʊɽka	perspiration	79. mára	water carrier
28. slaɽ	furrow	80. dəɽ	curd
29. ráɽ	encircling	81. ɕiɽɽi	thick residue of butter milk
30. əɽli	pin of yoke	82. kɔo	purified butter
31. kəi	spade	83. ɕá	tea
32. dəsta	handle	84. luɽ	salt
33. khurpa	hoe	85. búa	door
34. datri	sickle	86. pərnaɽa	outlet for the flow of water from the roof
35. biɽa	button	87. ɕugaɽh	threshold
36. pio	father	88. pərat	big brass plate for kneading flour
37. pərvəɽa	sister's husband	89. nəɽ	wooden frame to keep the churning pot on
38. dedəs	spouse's grand-mother	90. netra	a thin rope used for churning milk
39. dəɽɽra	spouse's grand-father	91. pəɽ	side of the cot towards which feet lie
40. nənəs	spouse's mother's mother	92. bɔkər pherna	to sweep
41. nəniɽra	spouse's mother's father	93. lɽbɽā	to plaster
42. nəɽan	husband's sister	94. ɕet	month corresponding March-April
43. nəɽanvəia	husband's sister's husband	95. vəsakh	month corresponding April-May
44. pərvəɽā	sister's son	96. kəttə	month corresponding Oct.-Nov.
45. pərvəɽi	sister's daughter	97. mɔgər	month corresponding Nov.-Dec.
46. siɽɽa	ear of wheat	98. ɕəɽda	east
47. guɽai	process of hoeing	99. ləda	west
48. ɽəɽɽe	ears of gram plant	100. dəkɽhəɽ	south
49. məkəi	maize	101. pəɽ	north
50. ɕhalli	ear of maize plant		
51. gul	hard residue of maize-ear after removing grains		
52. dūb	ear of sorghun valgari		

Points Investigated

Sr. No.	Name of Village	Name of Informant	Age
PATIALA			
Oct. 1969			
1.	Hamjhari	Nek Singh	50
2.	Bamnan	Gurbachan Singh	65
3.	Kurhali	Gurdial Singh	35
4.	Bhasmara	Ram Chander	53
5.	Sarala	Pritam Singh	6
6.	Harpalpur	Atma Singh	45
Nov. 1969			
7.	Malakpur	Ujagar Singh	22
8.	Haripur Hinduan	Balak Ram	30
May 1969			
9.	Kanaur	Pritam Singh	60
10.	Jain Nagar	Amar Singh	35
Oct. 1969			
11.	Daun Kalan	Harchand Singh	60
12.	Barsat	Gurdev Singh	50
Nov. 1969			
13.	Acchal	Gurdial Singh	55
14.	Laut	Gurbaksh Singh	45
15.	Nalina Kalan	Ajaib Singh	30
16.	Bugga Kalan	Ram Singh	45
17.	Ghamandgarh	Teja Singh	50
18.	Thabal	Balwant Singh	23
ROPAR			
May 1970			
19.	Pakki Rurki	Bishan Singh	50
20.	Desu Majra	Sunder Singh	45
21.	Jhingran	Hazura Singh	47
22.	Sangatpura	Khushal Singh	30
23.	Singh	Hakikat Singh	60
24.	Thali Kalan	Piara Singh	50
25.	Brahampur	Pritam	45
26.	Bugowal	Bishan Das	55
27.	Samirowal	Hukam Singh	50
28.	Lalpur	Sita Ram	45
29.	Pipal Majra	Kishan Singh	50
30.	Kalaran	Bahadur Singh	40
LUDHIANA			
Aug. 1970			
31.	Pout	Rajinder Singh	40
32.	Machiwara	Pritam Batra	40
33.	Partap Garh	Ujagar Singh	32
34.	Salu Bhaini	Darshan Singh	45
35.	Gill	Surinder Kaur	39
36.	Hasanpur	Kaldev Singh	22
37.	Bijlipur	Jagir Singh	45
38.	Shiamgarh	Jagir Singh	40
39.	Khaihra	Sarup Singh	35
40.	Lasura Lakhuwal	Natha Singh	60
41.	Quila Raipur	Ranjit Kaur	37
42.	Pohir	Karnail Singh	32
43.	Dango	Amarjit Kaur	20
44.	Kalakh	Tejpal Kaur	22
45.	Sudhar	Jarnail Singh	21
46.	Halwara	Harbans Singh	20
47.	Galib Kalan	Baldev Singh	35
48.	Raowal	Nakhatar Singh	55
49.	Chachrali	Harcharn Singh	46

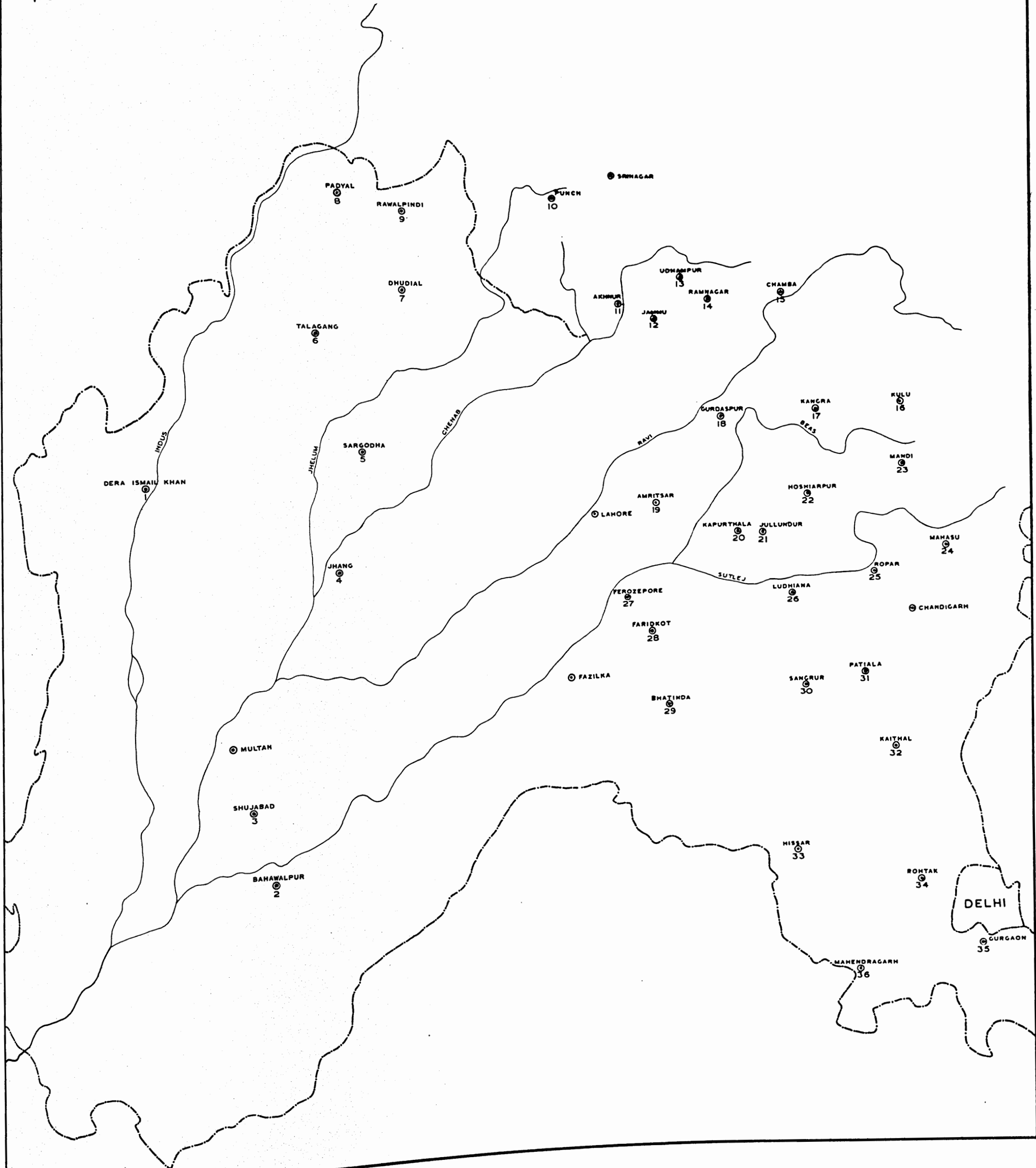
Sr. No.	Name of Village	Name of Informant	Age
SANGRUR			
Dec. 1969			
50.	Bakhat Garh	Kartar Singh	45
June 1970			
51.	Ugo Ke	Parkasha Nand	55
Sept. 1969			
52.	Sanghera	Madho Ram	32
Aug. 1969			
53.	Kobe	Pancham Parkash	28
54.	Walian	Harnek Singh	25
55.	Mulowal	Darshan Singh	55
Oct. 1969			
56.	Mahal Kalan	Surjeet Singh	35
57.	Kalal Majra	Kaur Chand	34
Aug. 1969			
58.	Kalsian	Gurmukh Singh	24
59.	Isapur	Bhajan Singh	19
60.	Gaura	Teja Singh	55
61.	Chhanna	Harbans Singh	51
62.	Bald Kalan	Joginder Singh	60
Sept. 1969			
63.	Chaneri	Baljit Singh	32
Aug. 1969			
64.	Mard Khera	Mohinder Singh	46
June 1970			
65.	Bir Kalan	Bant Singh	22
Dec. 1969			
66.	Cheema	Harnek Singh	22
67.	Sangatpura	Surinder Kaur	20
June 1970			
68.	Gagga	Hardev Singh	52
BHATINDA			
69.	Malakpur Bhimra	Bhura Singh	35
70.	Dialpur	Balwant Singh	45
71.	Jhunir	Ajaib Singh	50
72.	Raipur	Vir Singh	60
Dec. 1969			
73.	Fatehgarh Nauabad	Bhura Singh	50
June 1970			
74.	Jodhpura	Makar Singh	50
June 1970			
75.	Bhaini Bagha	Inder Singh	70
76.	Dhaipai	Amar Singh	40
Dec. 1969			
77.	Garhi	Mukand Singh	51
78.	Karar Singwala	Ajaib Singh	40
79.	Dialpur	Surjeet Singh	50-55
80.	Mandi Gulabo	Ram Chander Singh	23
81.	Kaulo Ke	Bakhtaur Singh	70
82.	Nathana	Lahora Singh	80
83.	Pakki Bhucho	Randhir Singh	50
June 1970			
84.	Virk Chote	Dault Singh	48
85.	Butter Gaihri	Dyal Singh	65
86.	Pathrala	Chand Singh	33
FEROZEPOR			
87.	Fatuhi Khera	Balbir Singh	30
88.	Mahni Khera	Mahla Singh	55

Contd.

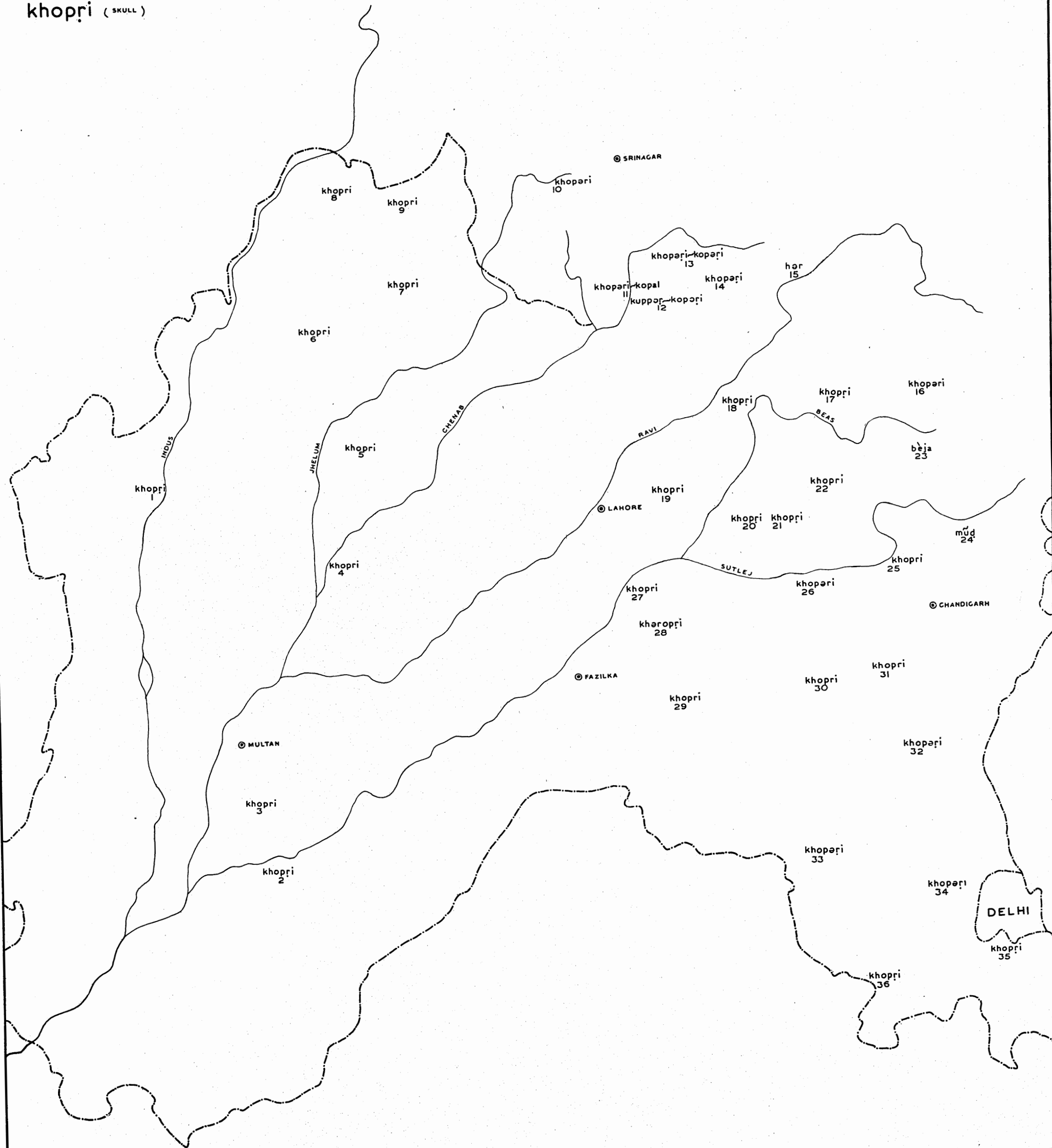
Points Investigated

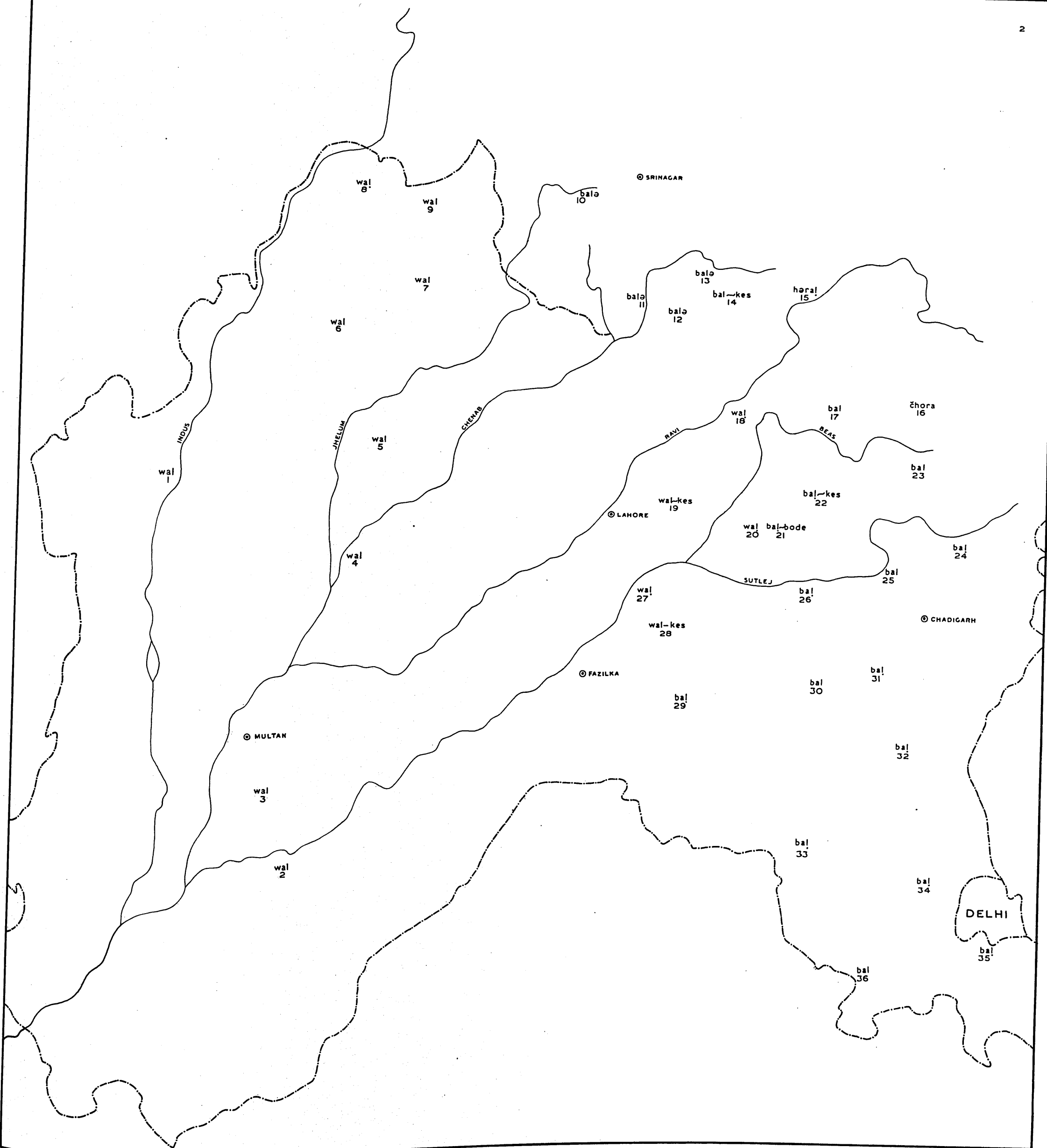
Sr. No.	Name of Village	Name of Informant	Age	Sr. No.	Name of Village	Name of Informant	Age
June 1970				145. Mokhomajra			
89.	Rajpura	Kapur Singh	40			Harbans Singh	40
90.	Gidranwali	Randhir Singh	26	146.	Bajwara Nikka	Mohan Singh	50
91.	Danewal	Harbakhsh Singh	58	147.	Bagpur	Ujagar Singh	50
92.	Kundal	Gurdev Singh	42	148.	Dholbaha	Rajhu Nath	50
93.	Malout	Inder Singh	55	149.	Khurdan	Bachan Singh	35
94.	Sher Garh	Gurnam Singh	45	150.	Jaura	Gurbachan Singh	50
95.	Tahliwala Jattan	Kehar Singh	45	KAPURTHALA			
96.	Lukmanpura	Mukhtiar Singh	52			Panth Rattan	50
97.	Muhamdewala	Santa Singh	35	151.	Nadala	Kabul Singh	50
98.	Panjkohi	Labh Singh	40	152.	Kala Singha	Narayan Singh	50
99.	Chakk Chibran	Sarjit Singh	40	GURDASPUR			
100.	Bharu	Bagh Singh	46	June 1970		Mejar Singh	40
101.	Chateana	Dhanna Singh	45	154.	Dakoya		
102.	Atari	Lal Chand	40	HOSHIARPUR			
103.	Chakk Sherewala	Harcharan Singh	52	July 1970		Ujagar Singh	42
104.	Kohar Singhwala	Teja Singh	60	155.	Terkiana	Onkar Singh	28
105.	Waryamwala	Hakam Singh	32	156.	Jadaur	Sarwan Singh	40
BHATINDA				157.	Dalowal	Inder Singh	55
				158.	Mehtabpur		
106.	Hardialwala	Kartar Singh	40	GURDASPUR			
107.	Dhreni	Tehla Singh	45			Anant Singh	45
108.	Thare	Karnail Singh	37	June 1970		Charan Singh	50
109.	Sedha Singhwala	Gurraj Singh	35	159.	Thikriwal	Lakkha Singh	50
FEROZEPORE				160.	Kot Dhundal	Baba Singh	45
				161.	Kotla Sahian	Nirmal Singh	50
110.	Mari Mustfa	Sarban Singh	30	162.	Udhowal	Nirmal Singh	45
111.	Baude	Bur Singh	67	163.	Budhakot	Ajaib Singh	45
112.	Didarewala	Nazar Singh	65	164.	Gadhrian	Man Singh	35
113.	Ajitwal	Surjeet Singh	30	165.	Gharala	Onkar Singh	30
114.	Bughipura	Balwant Singh	50	166.	Dhar	Darshana Devi	21
115.	Phulewala	Jeet Singh	50	167.	Dakua Bangla	Durgi	50
116.	Singhanwala	Bhag Singh	55	168.	Sujanpur	Surjit	20
117.	Karmitti	Teja Singh	40	169.	Taragarh	Ram Chand	30
118.	Mana Singhwala	Jugraj Singh	50	170.	Durangla	Gurminder Singh	35
119.	Sanjhuna	Maluk Singh	55	171.	Gurchack	Madan Lal	30
120.	Masurdeva	Hazara Singh	50	172.	Gawara		
121.	Padhri	Angrez Singh	55	173.	Nikosran		
122.	Ferozewal Mangal Singhwala	Kartar Singh	50	AMRITSAR			
123.	Gagra Bhagh Singhwala	Kalu Singh	50	Oct. 1970		Duarka Nath	52
JULLUNDUR				174.	Khatrae Kalan	Ajmer Singh	41
July 1970				175.	Rajian	Gura Singh	40
124.	Kotrigajran	Thakar Das	40	176.	Bhangwan	Mohan Singh	45
125.	Mehatpur	Jagjit Singh	44	177.	Chachowali	Banta Singh	60
126.	Shampur	Dalip Singh	50	178.	Ucchoke	Surjan Singh	45
127.	Dialpur	Gurcharn Singh	30	179.	Jabboal	Sapuran Singh	45
128.	Bhin	Gurchan Singh	40	180.	Dhardeo	Tehal Singh	40
129.	Hion	Chukar Mal	50	181.	Dhianpur	Karnail Singh	40
KAPURTHALA				182.	Khojkipur	Chanan Singh	46
				183.	Pakhoke	Harbhajan Singh	28
130.	Kotra	Harbans Lal	28	184.	Mallian	Chanan Singh	46
JULLUNDUR				185.	Beserke	Dalip Singh	37
				186.	Pandori Ram Singh	Sahel Singh	50
131.	Khural Kingran	Om Parkash	30	187.	Verka	Sham Singh	50
132.	Gajipur	Trilochan Singh	50	188.	Vadala Bhitewadh	Iqbal Singh	40
133.	Udesian	Chanchal Singh	40	189.	Chhidan	Bika Singh	35
134.	Alamgir	Lakkha Singh	50	190.	Bacchiwind	Didar Singh	45
135.	Khojpur	Teja Singh	40	191.	Gandiwind	Harbans Singh	55
HOSHIARPUR				192.	Dhodiwind	Samund Singh	60
				193.	Musepur	Dhanna Singh	70
136.	Lachowal	Swami Das	60	194.	Lauhka	Harbhajan Singh	70
137.	Dhakkowal	Lal Singh	50	195.	Rurha Hassal	Bachan Singh	40
138.	Sardulpur	Harnam Singh	40	196.	Luhar	Kabal Singh	26
139.	Jainpur	Jhalmal and Avtar Singh	35 40	197.	Nathpur Dhattal	Shingara Singh	45
140.	Kalewal Phattu	Banta Singh	55	198.	Sabhrae	Beant Singh	40
141.	Garhi Kanugoan	Gurbachan Singh	30	199.	Paragpur	Kashmir Singh	29
142.	Sudhemajra	Chain Singh	40	200.	Valtoha	Mangal Singh	55
143.	Bagumpur	Belhar Singh	60	201.	Rattoke	Kapur Singh	53
144.	Borha	Shangara Singh	35	202.	Pohuwind		
				203.	Narli	Dalip Singh	

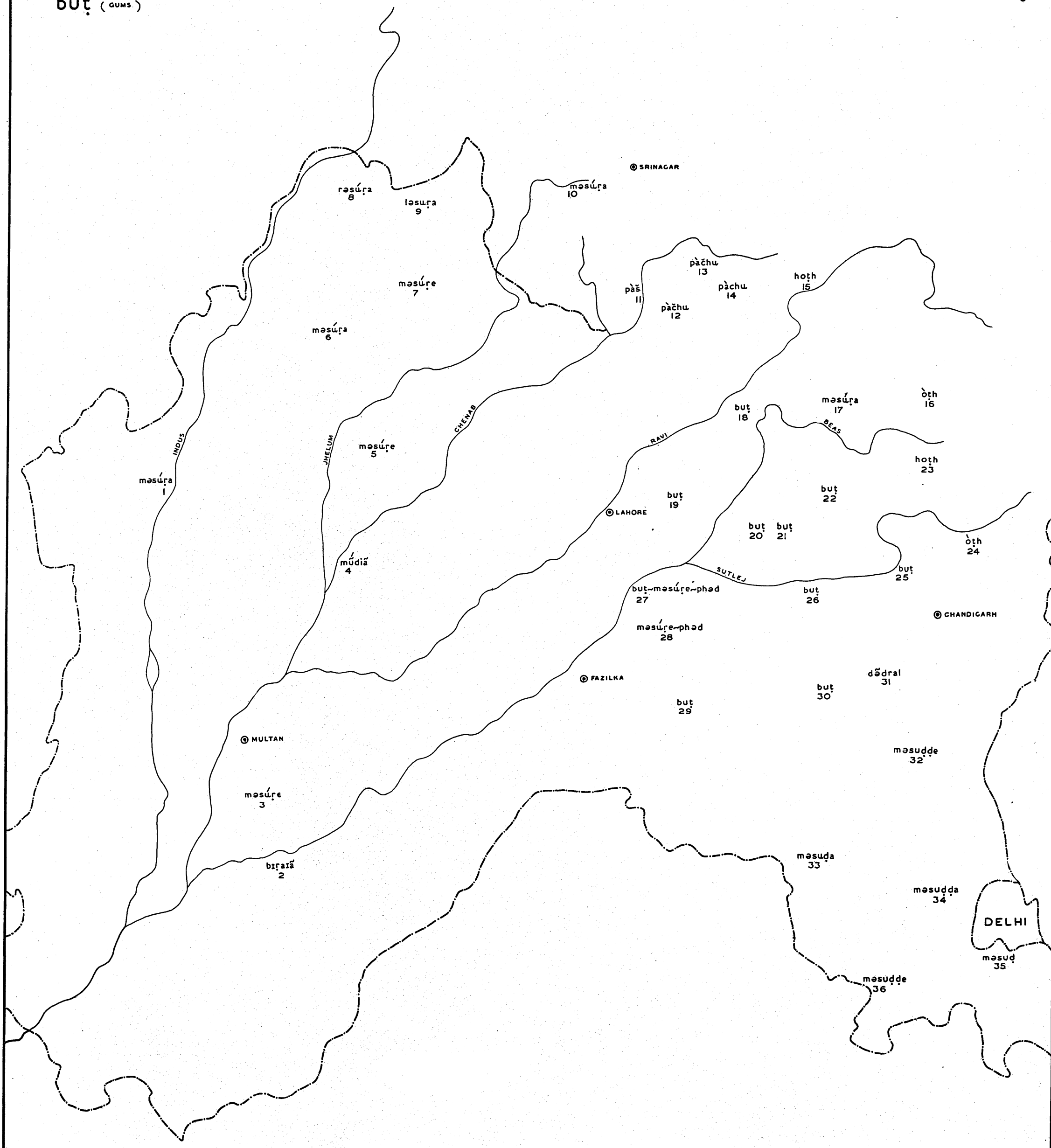
POINTS INVESTIGATED

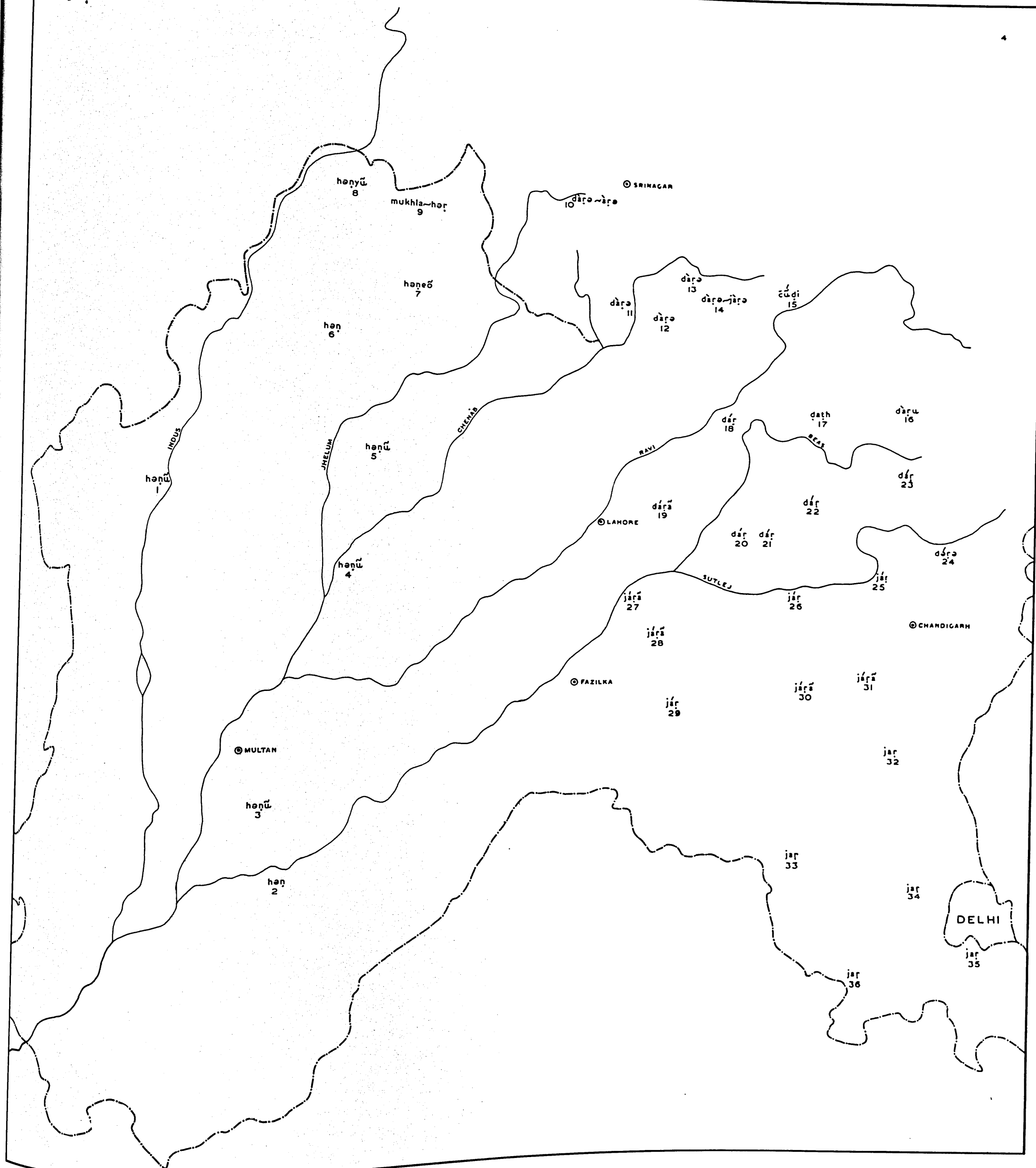


khopri (SKULL)

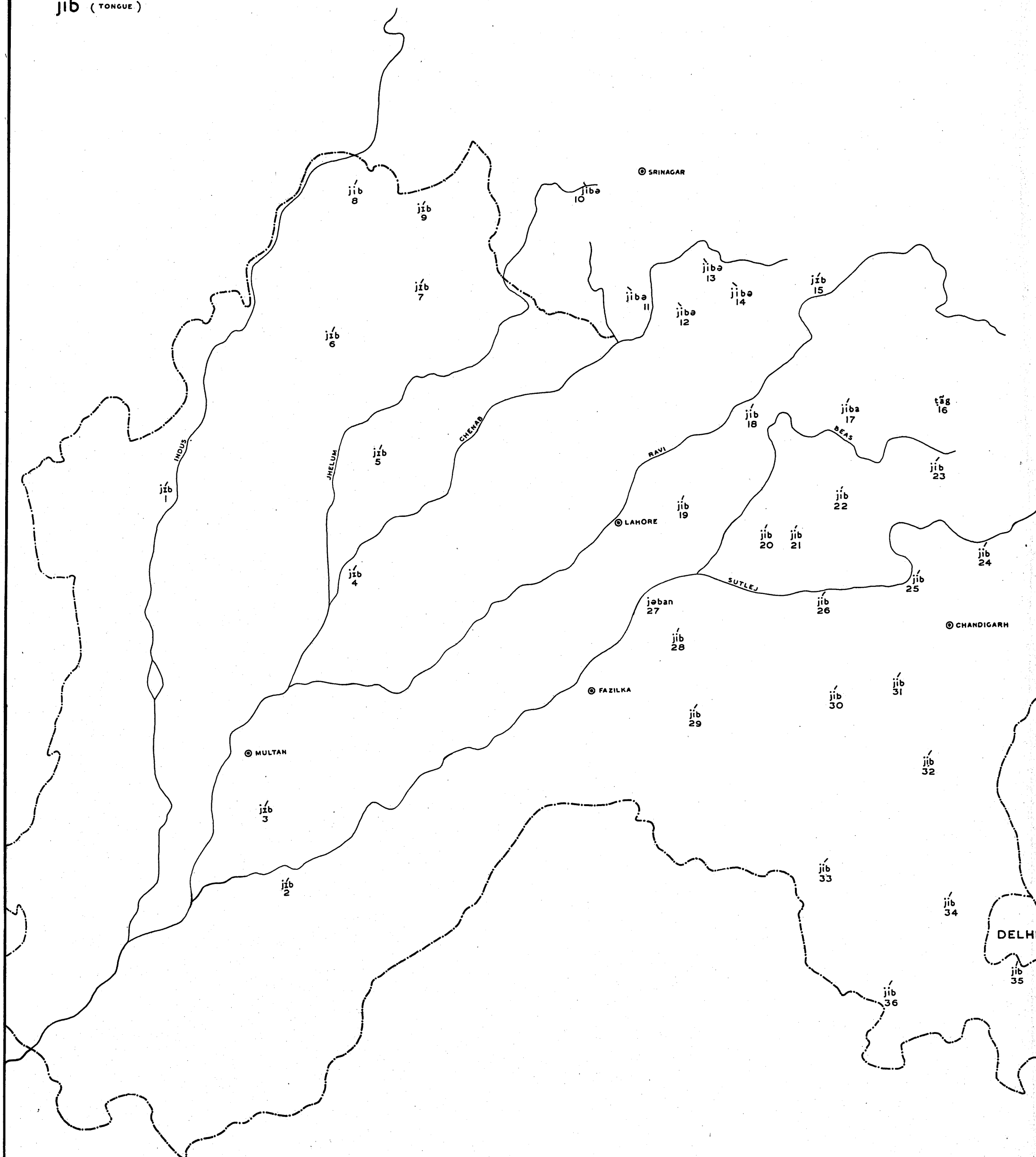


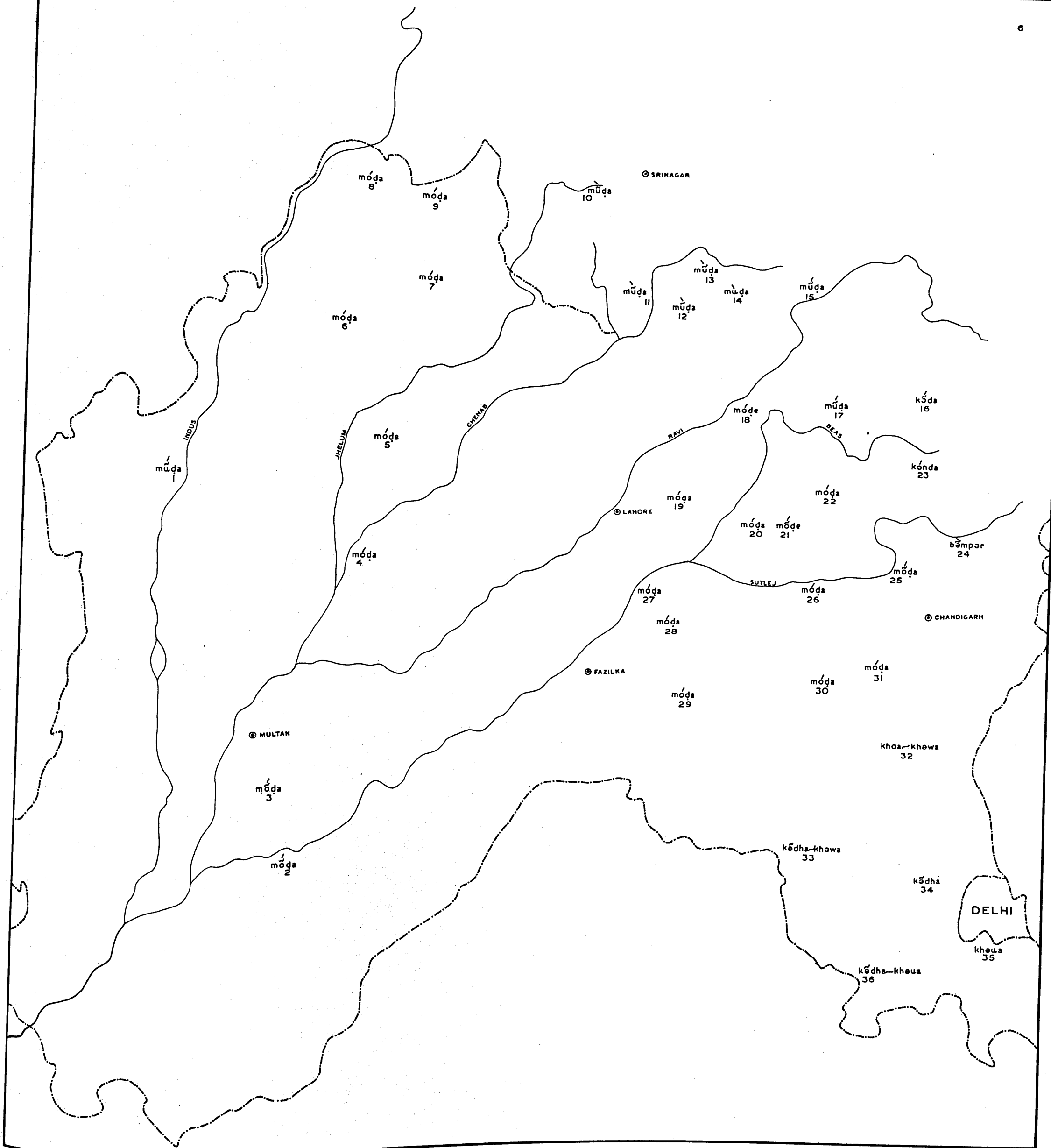


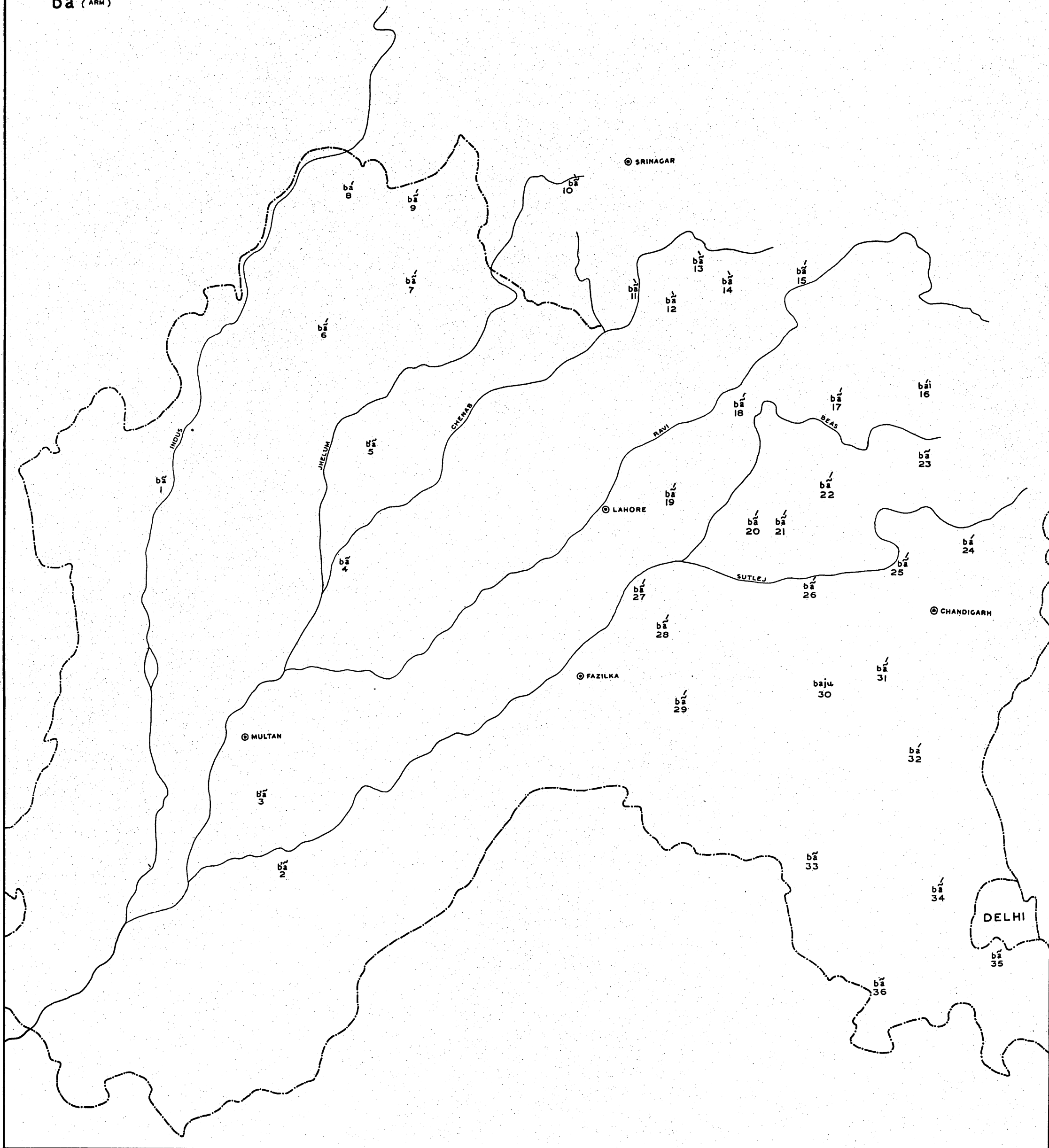


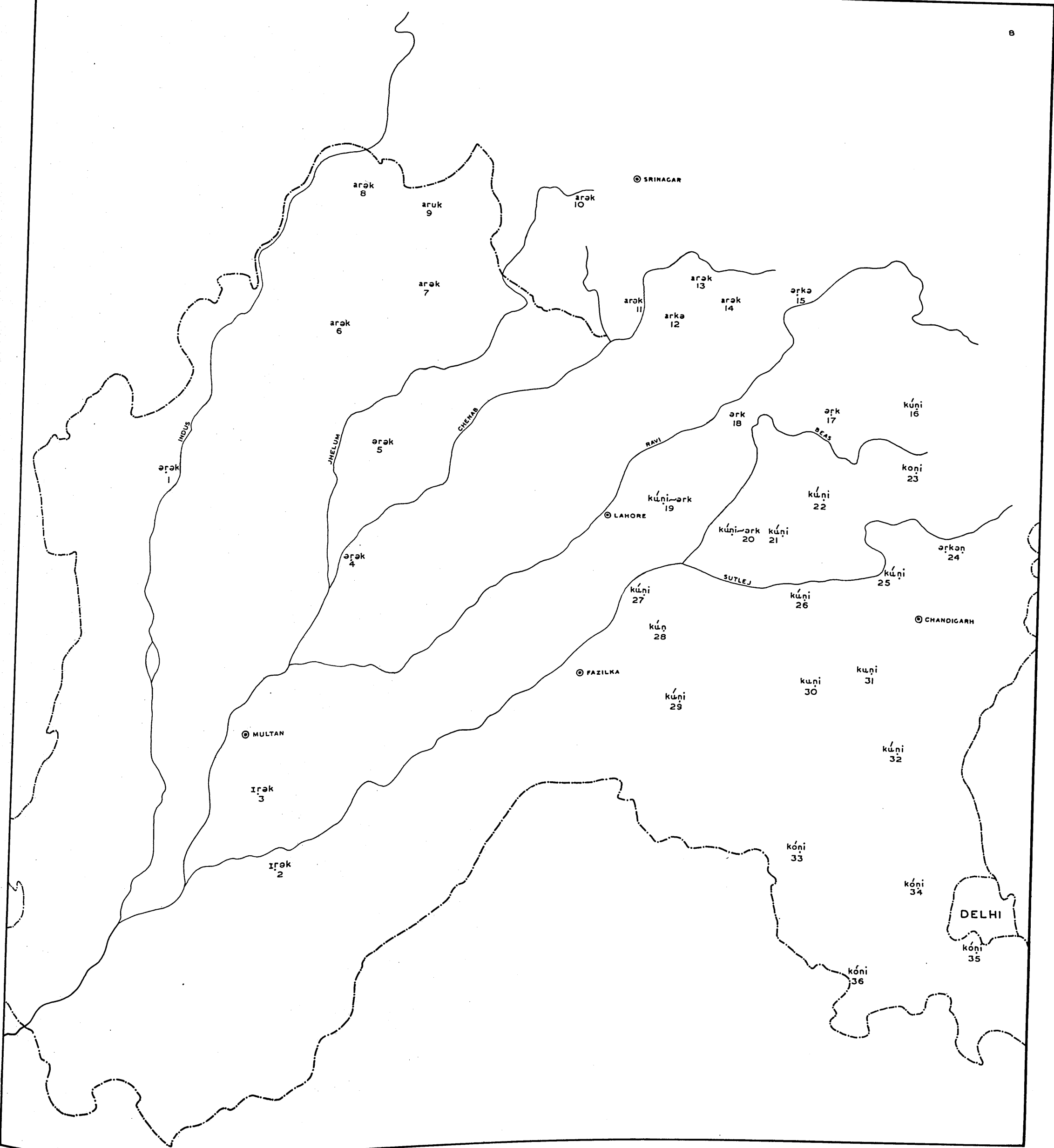


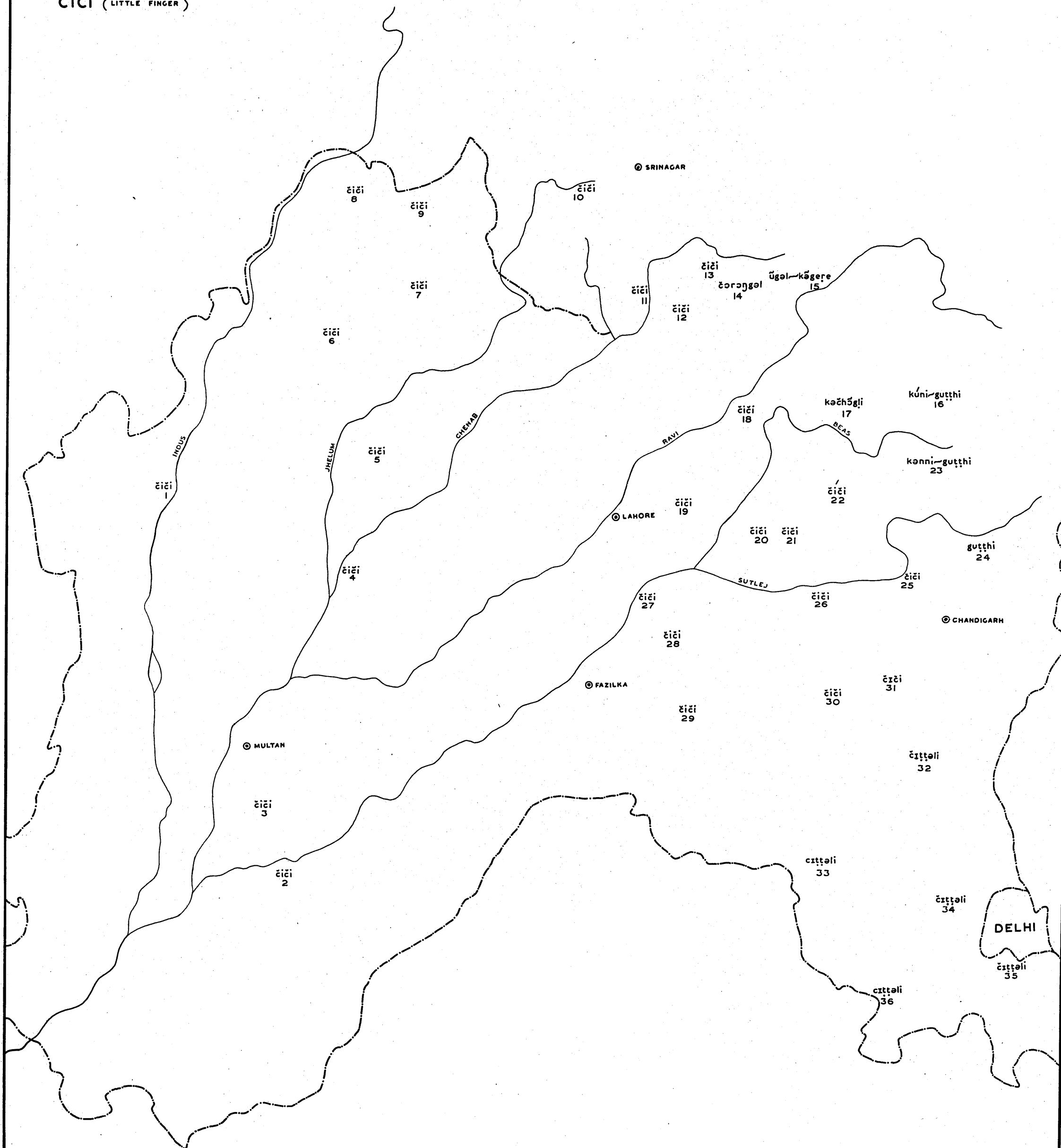
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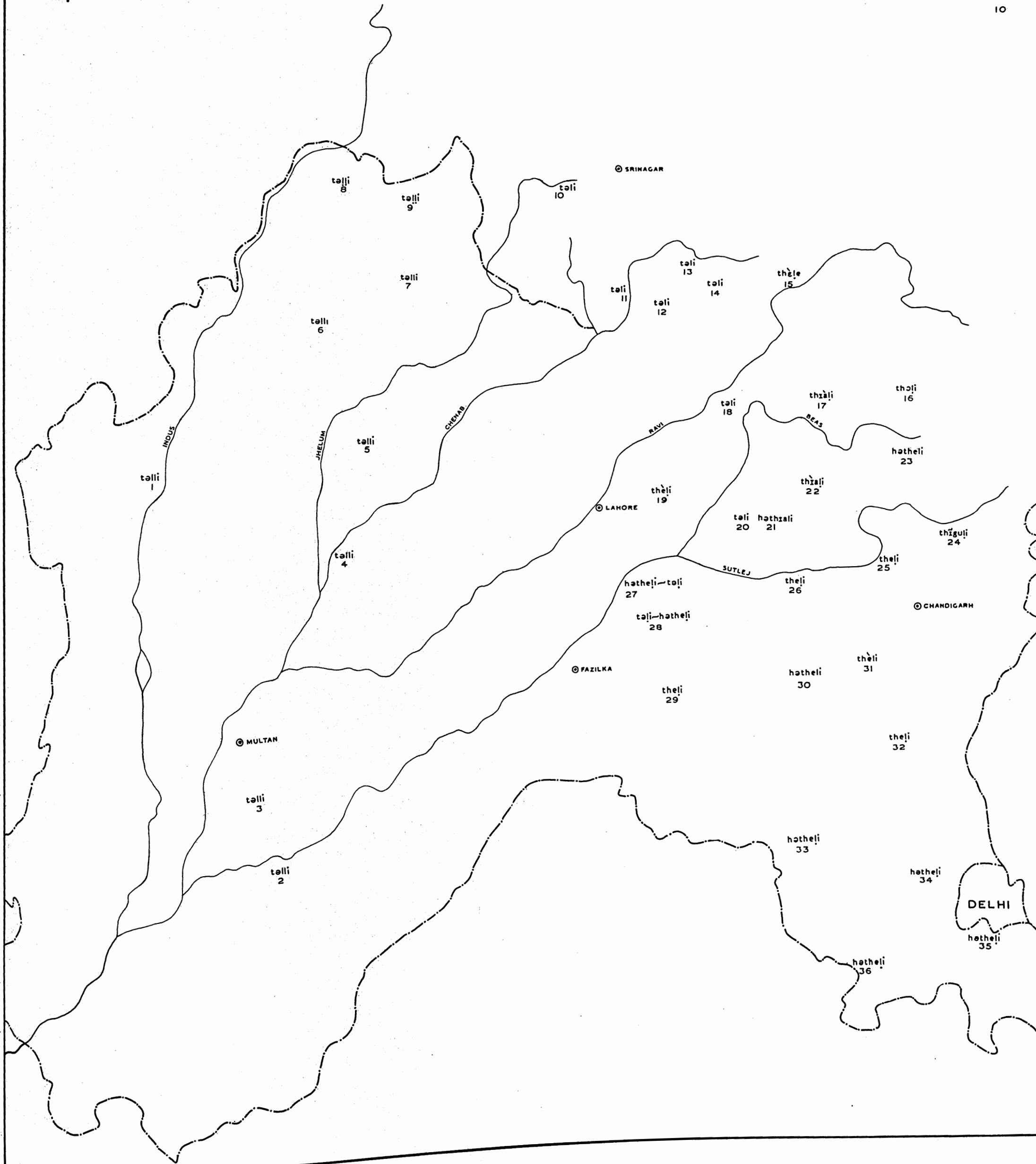


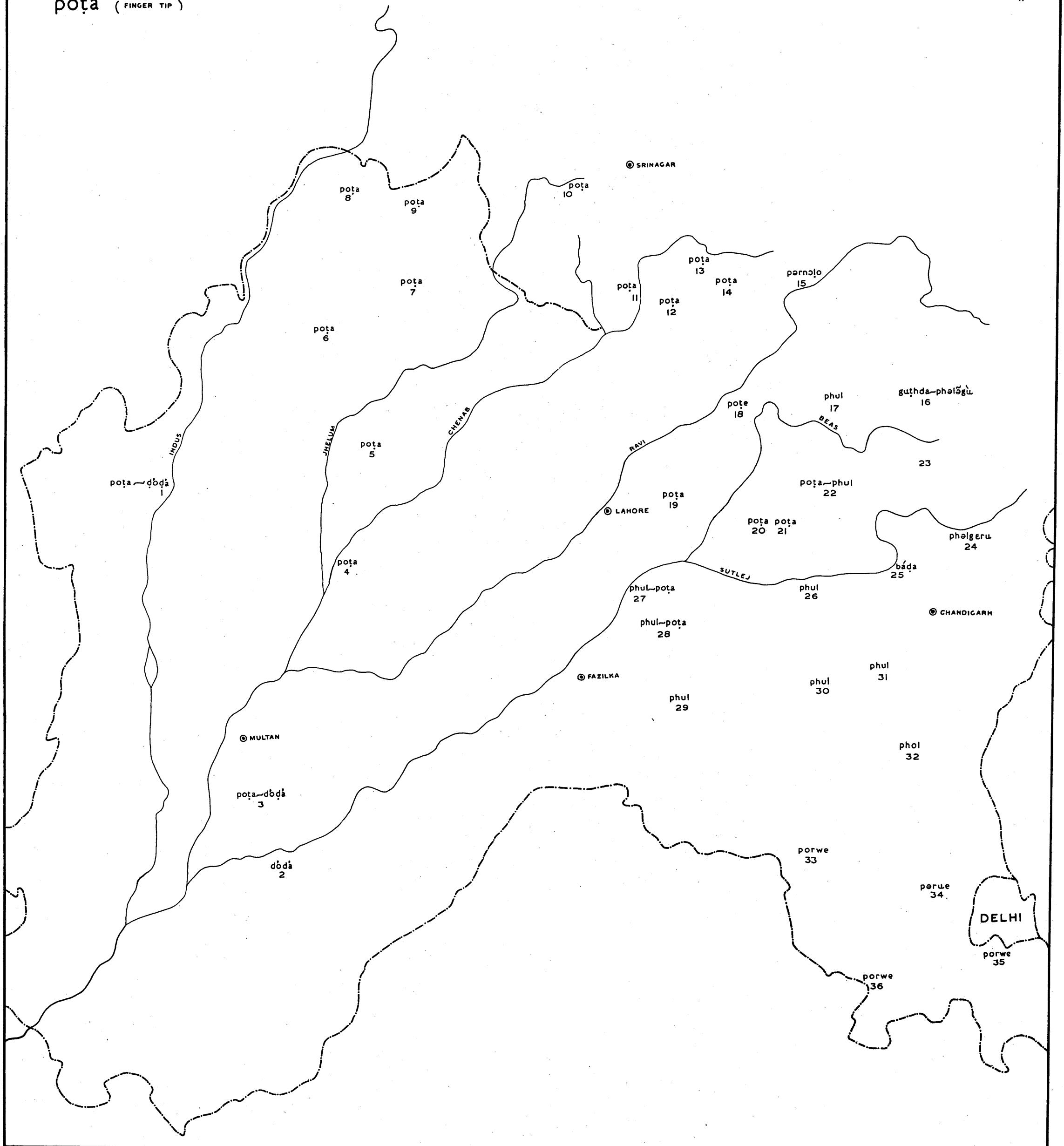


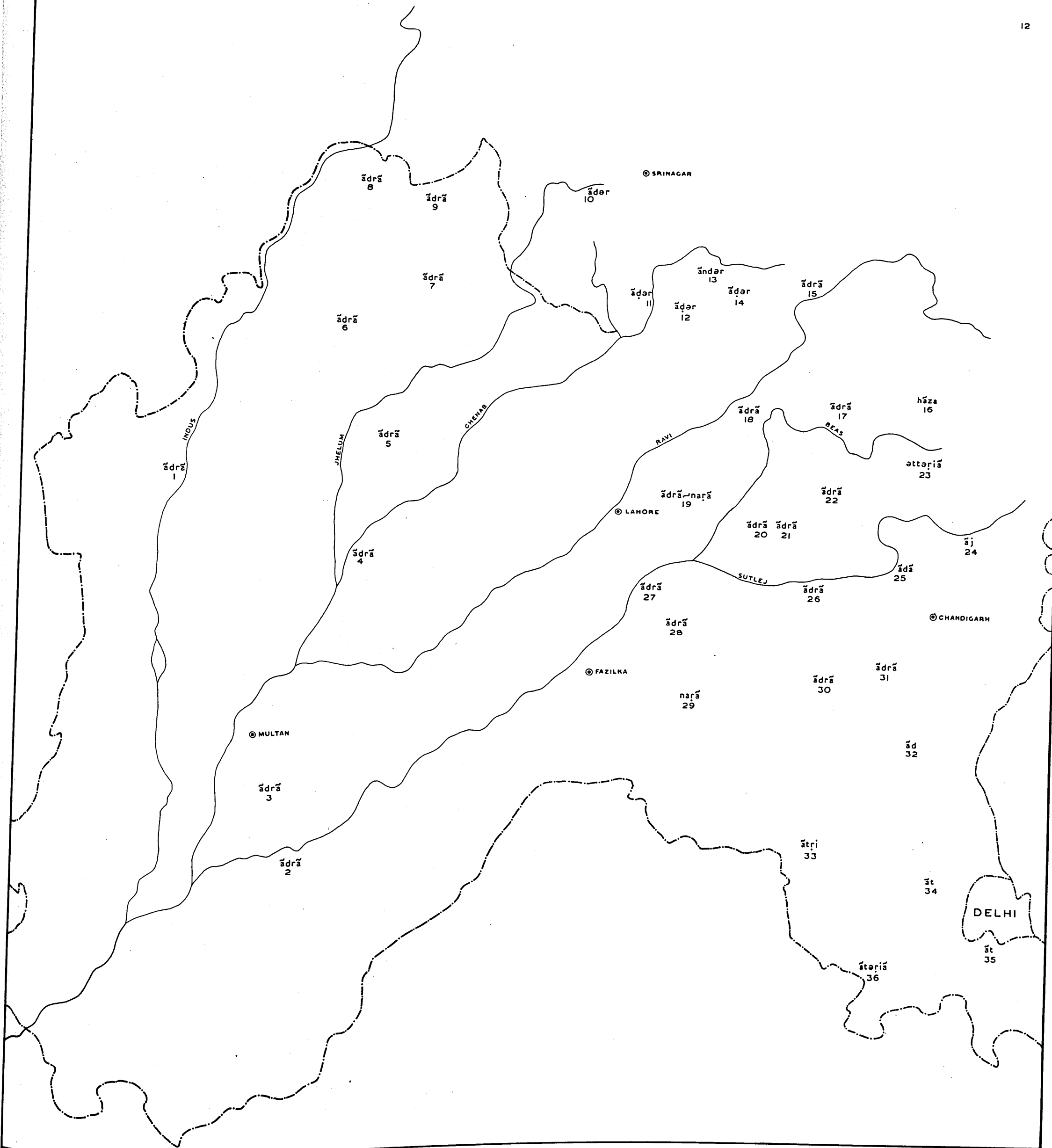


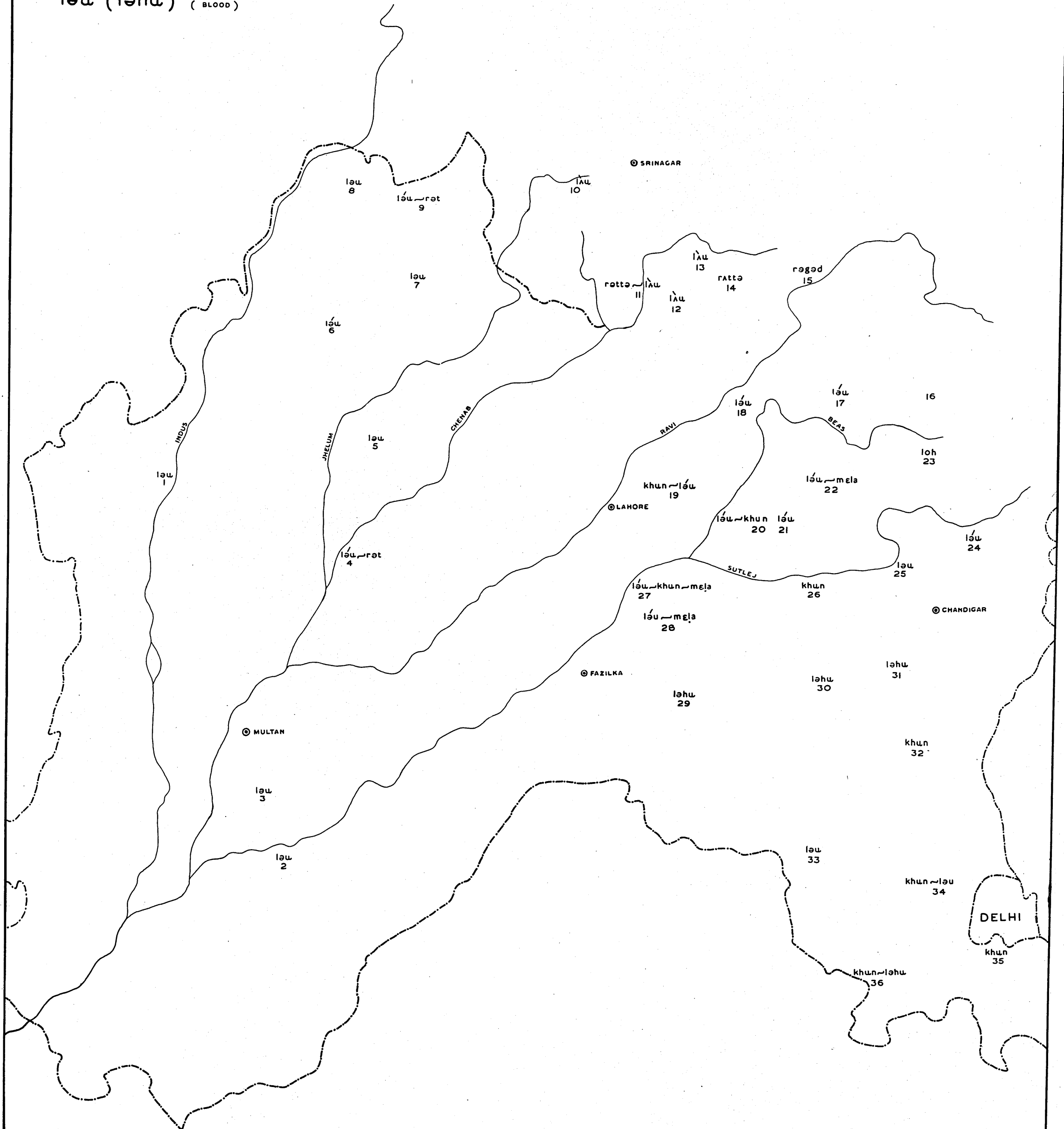


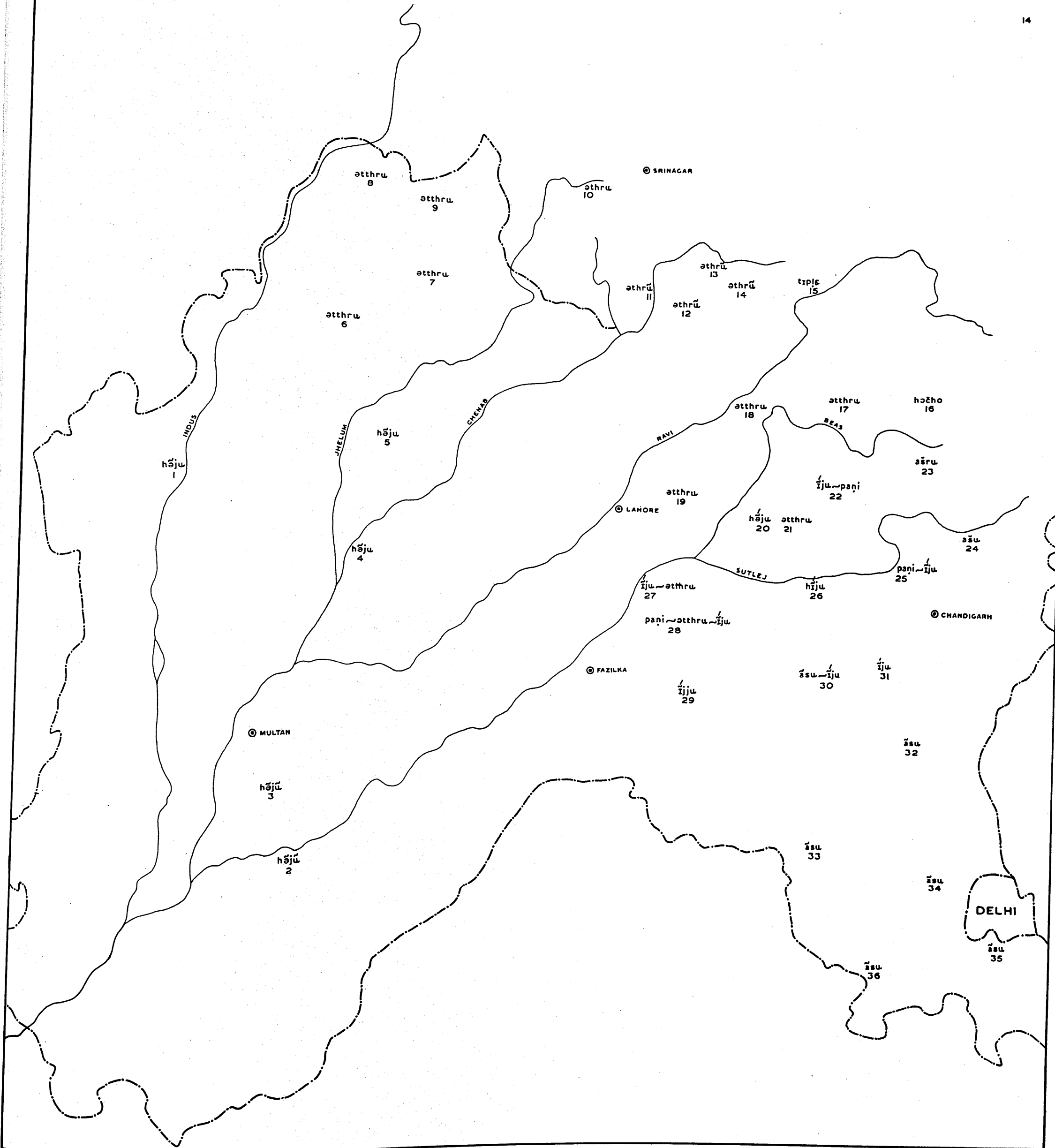


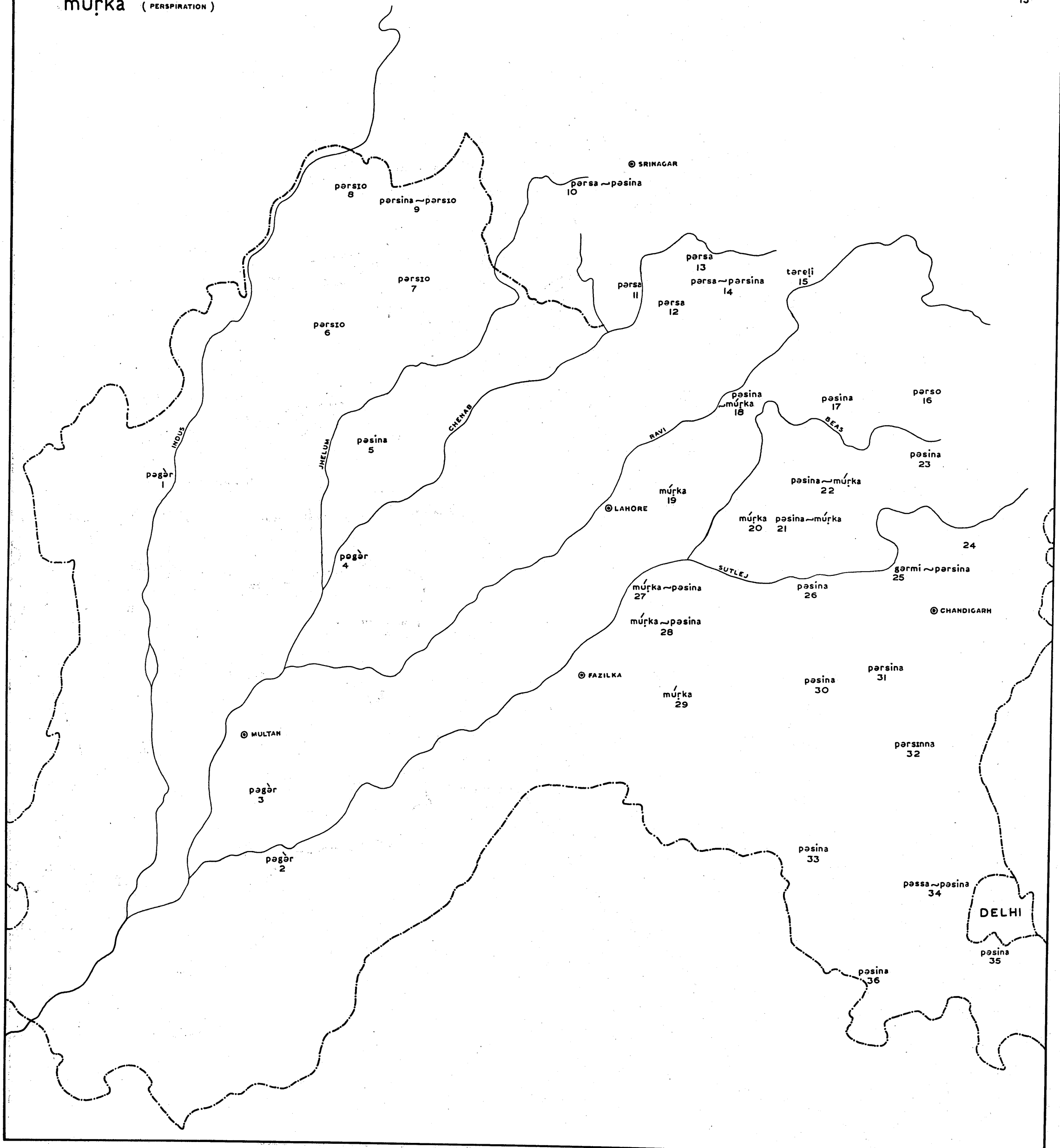


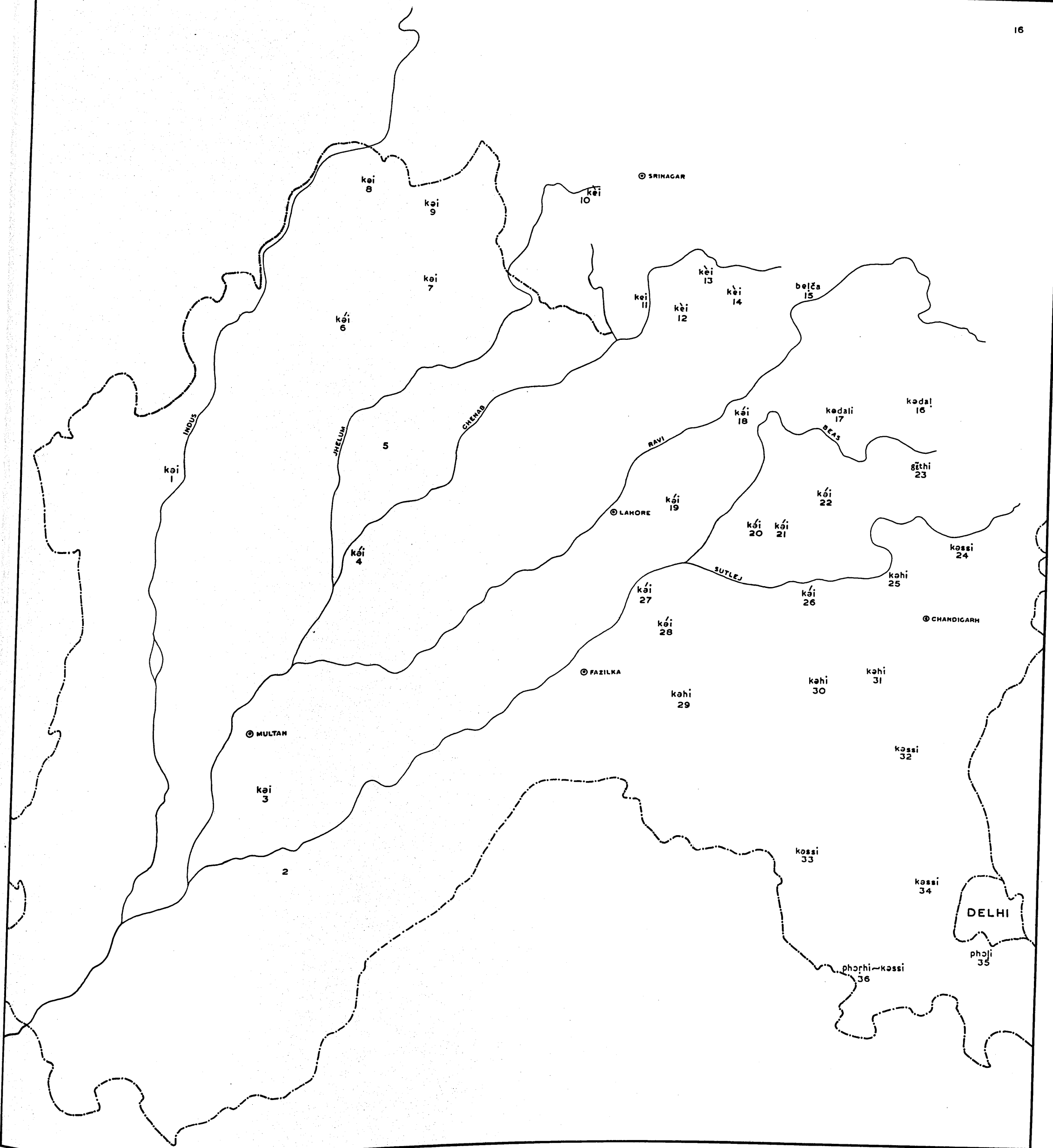


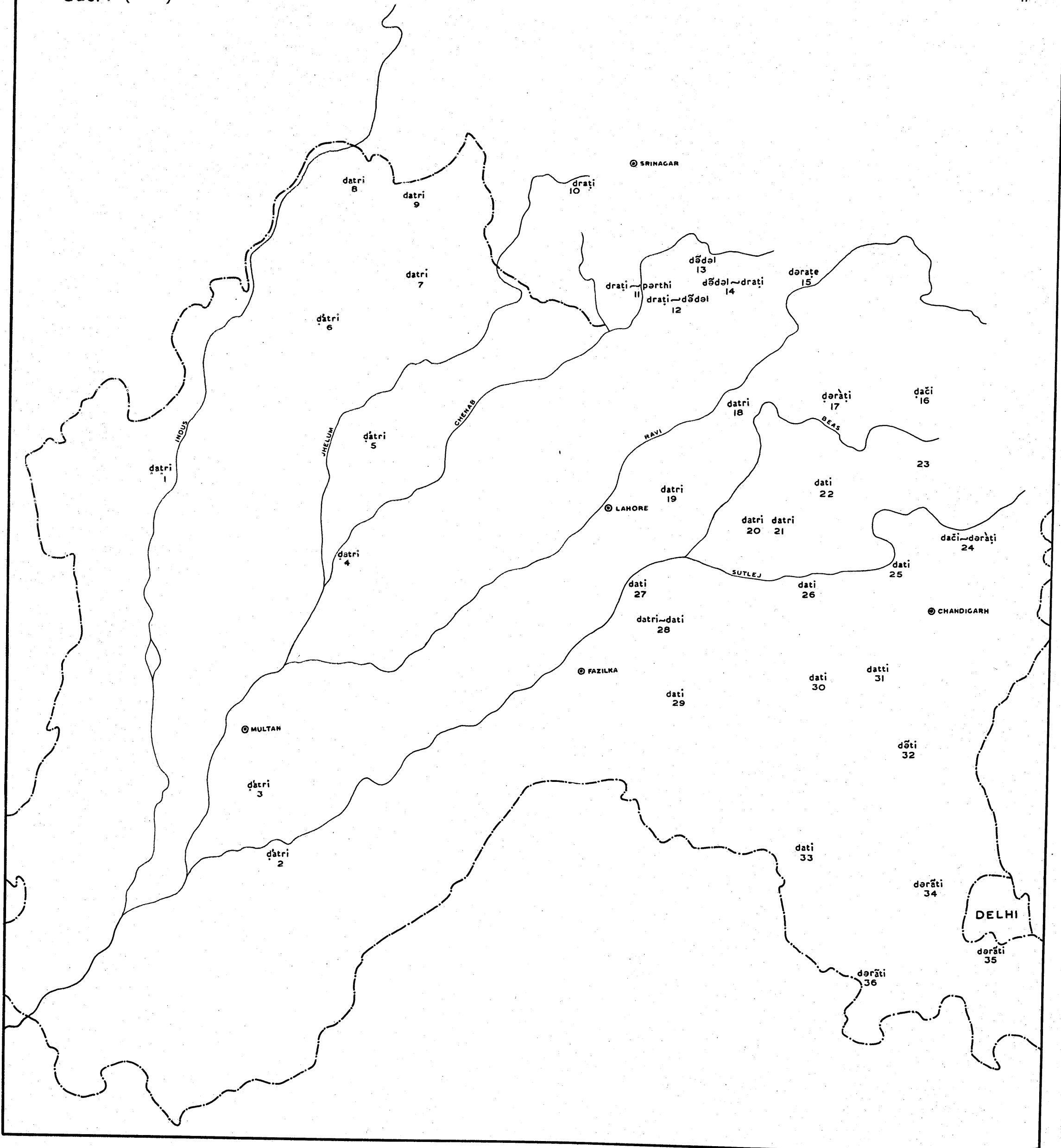


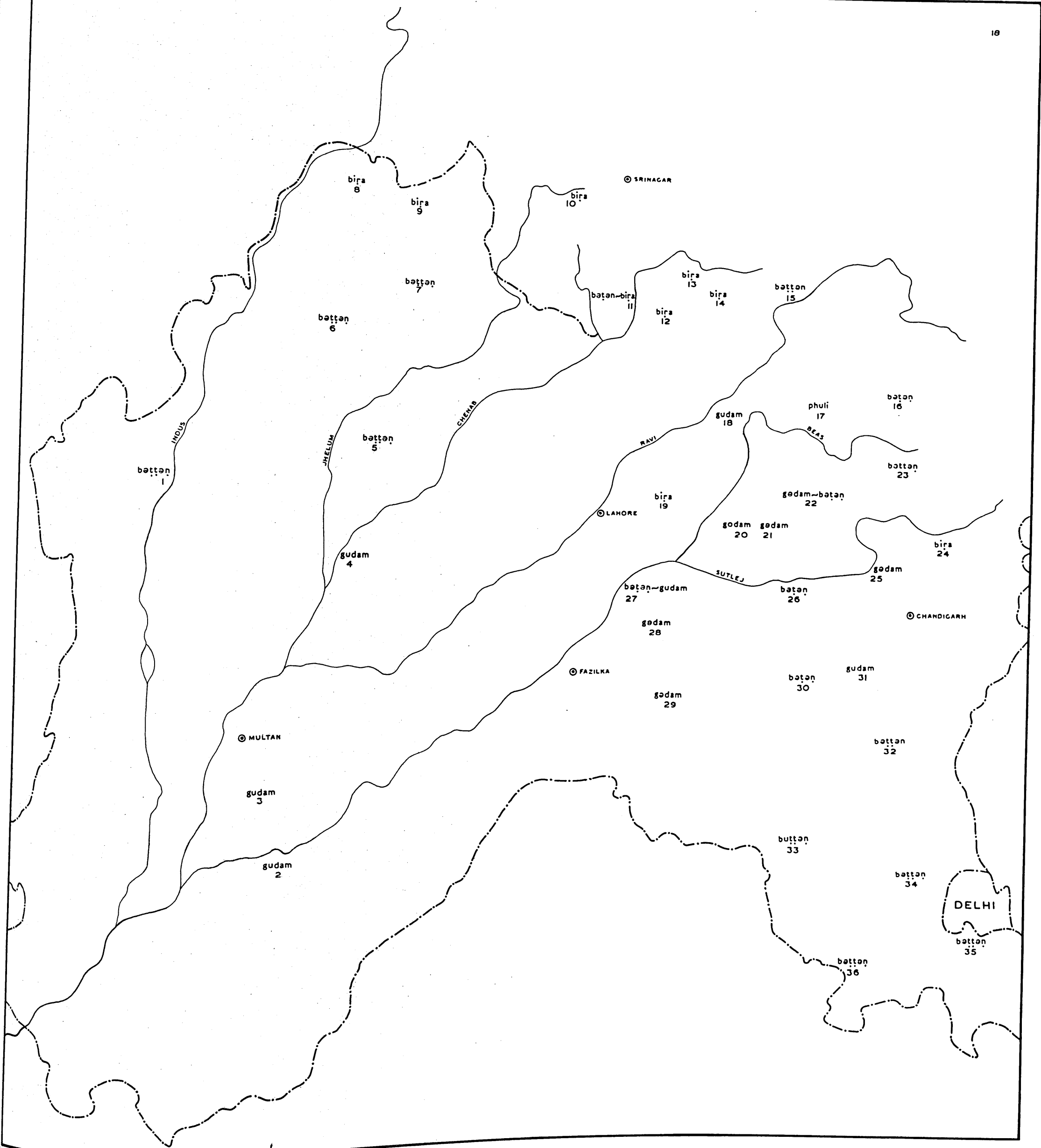


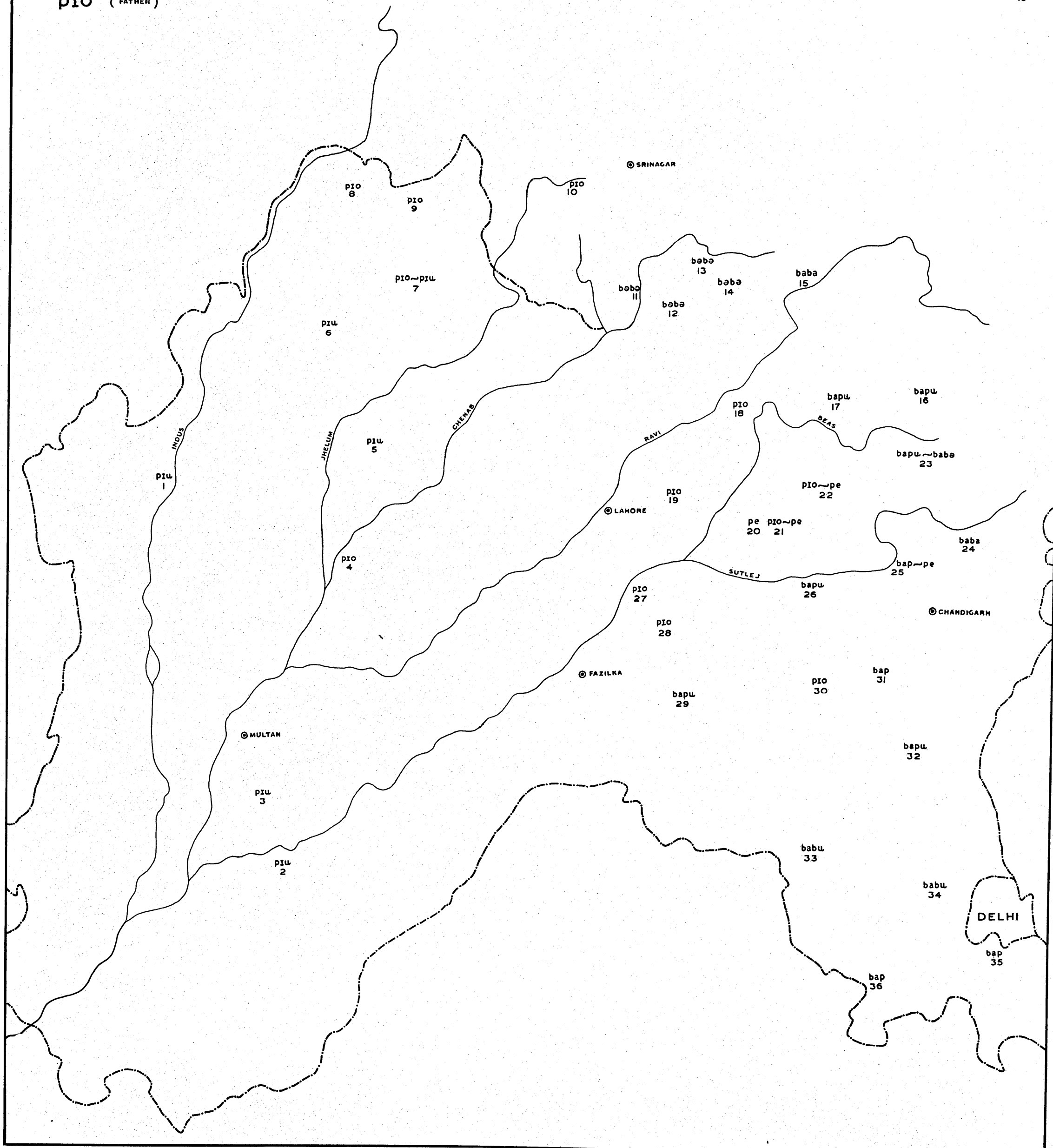


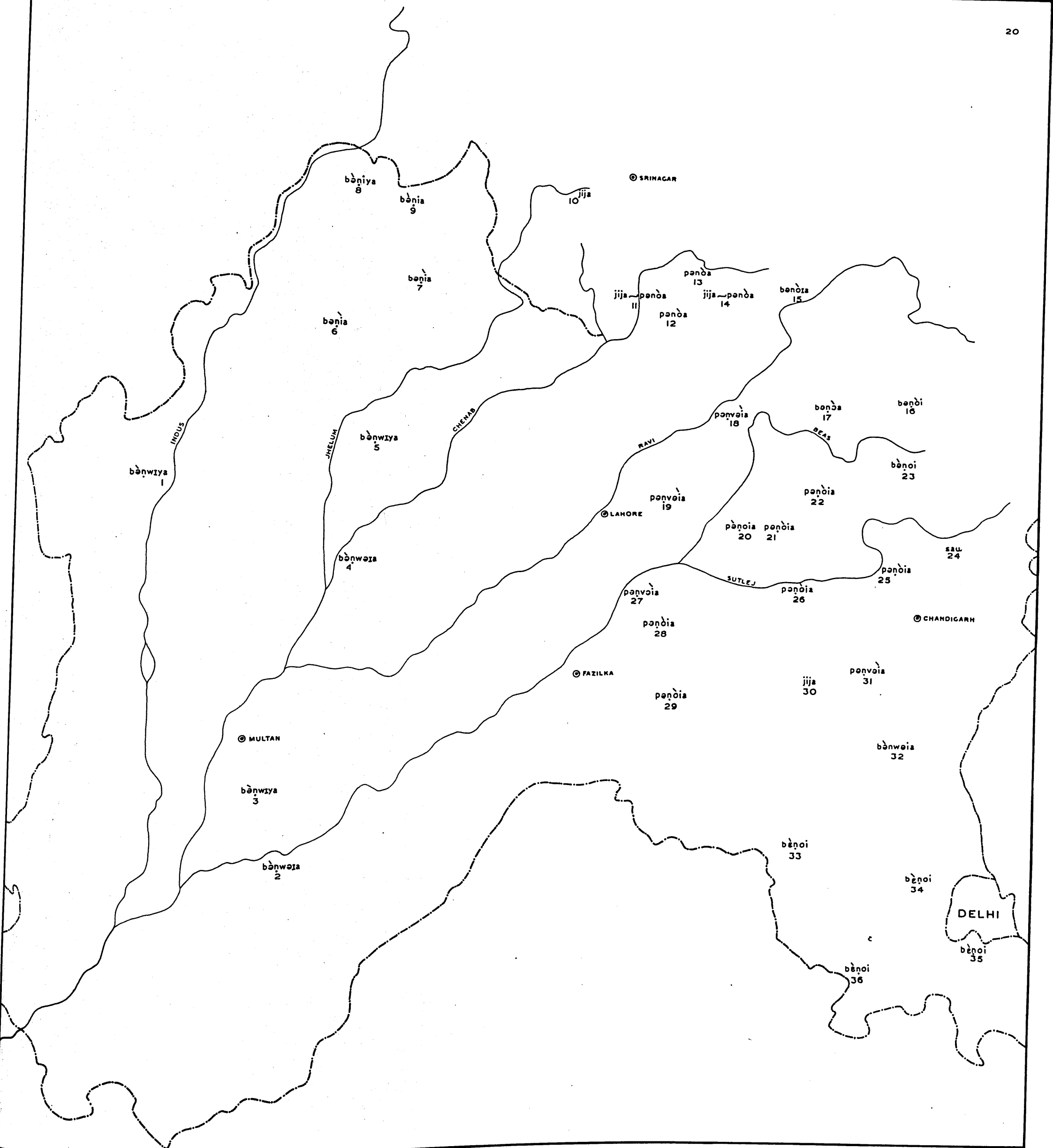


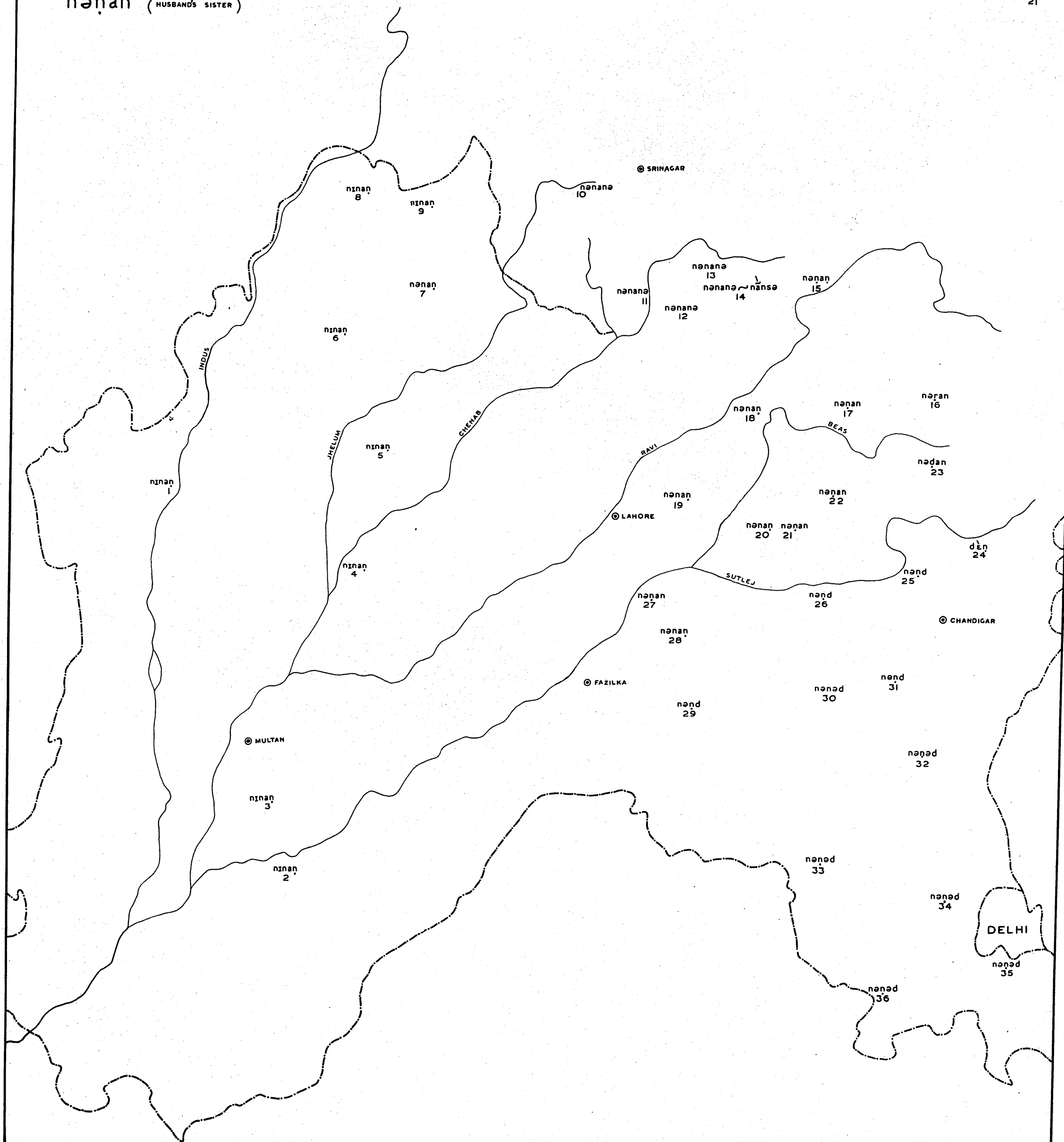




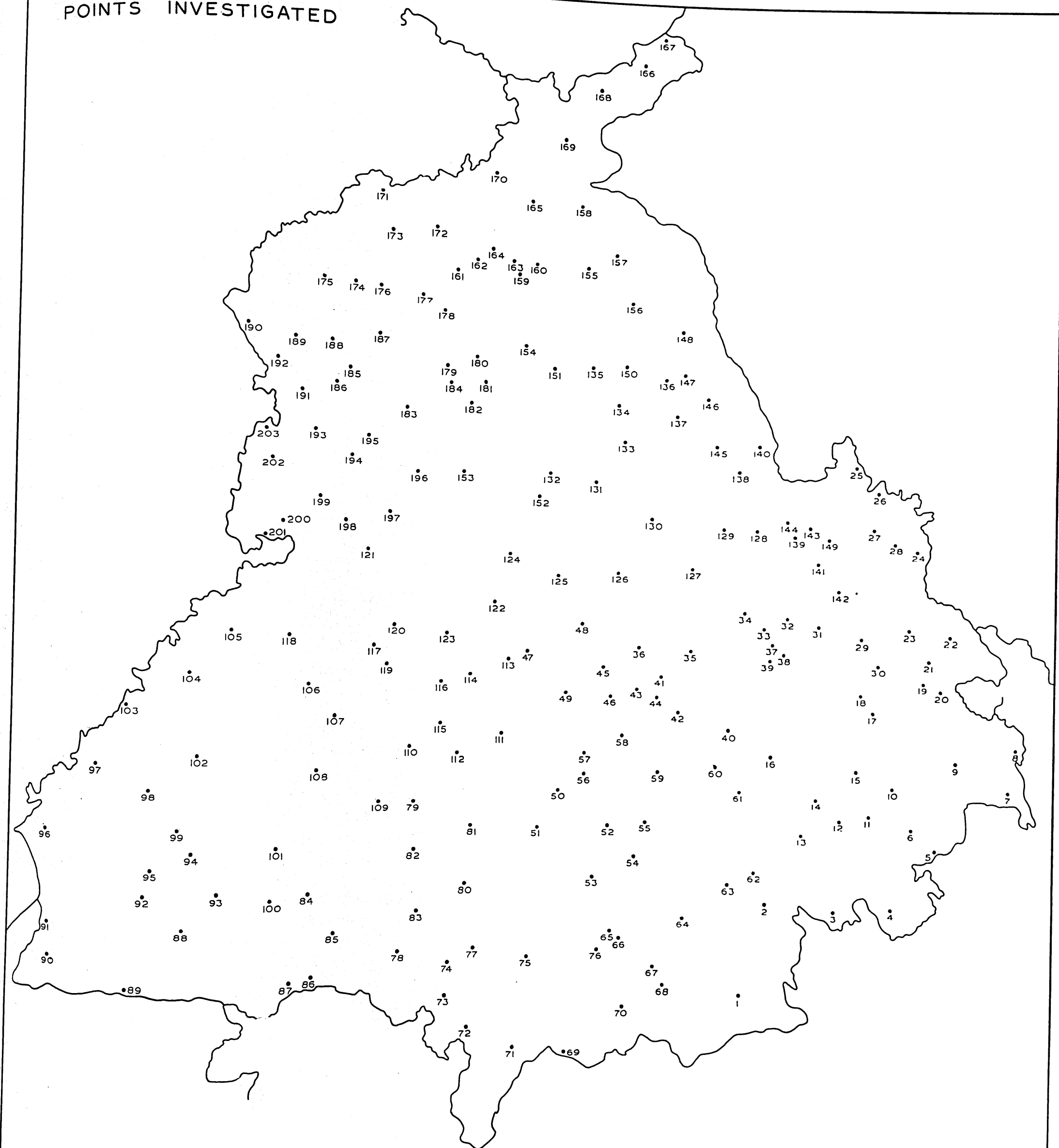




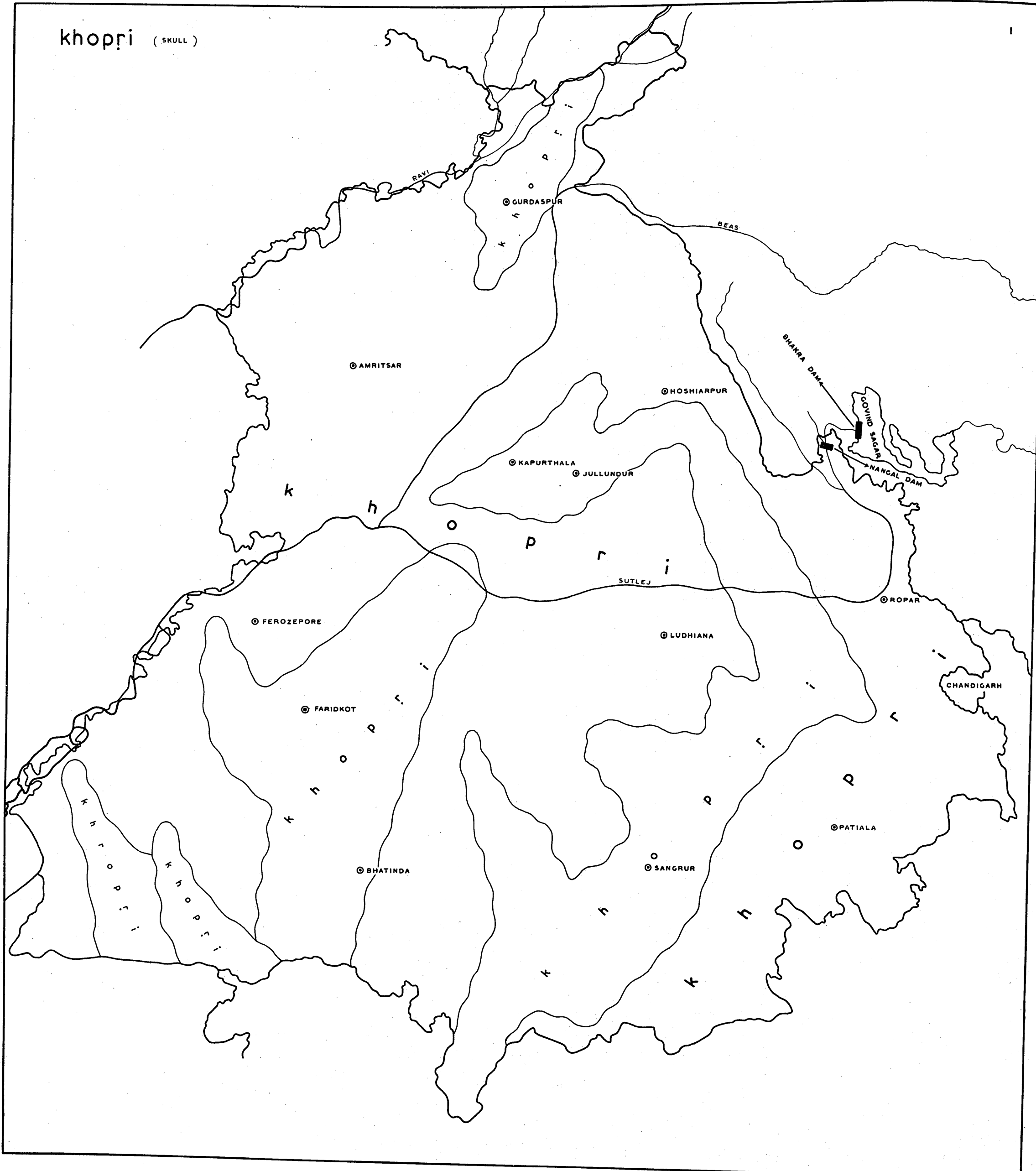


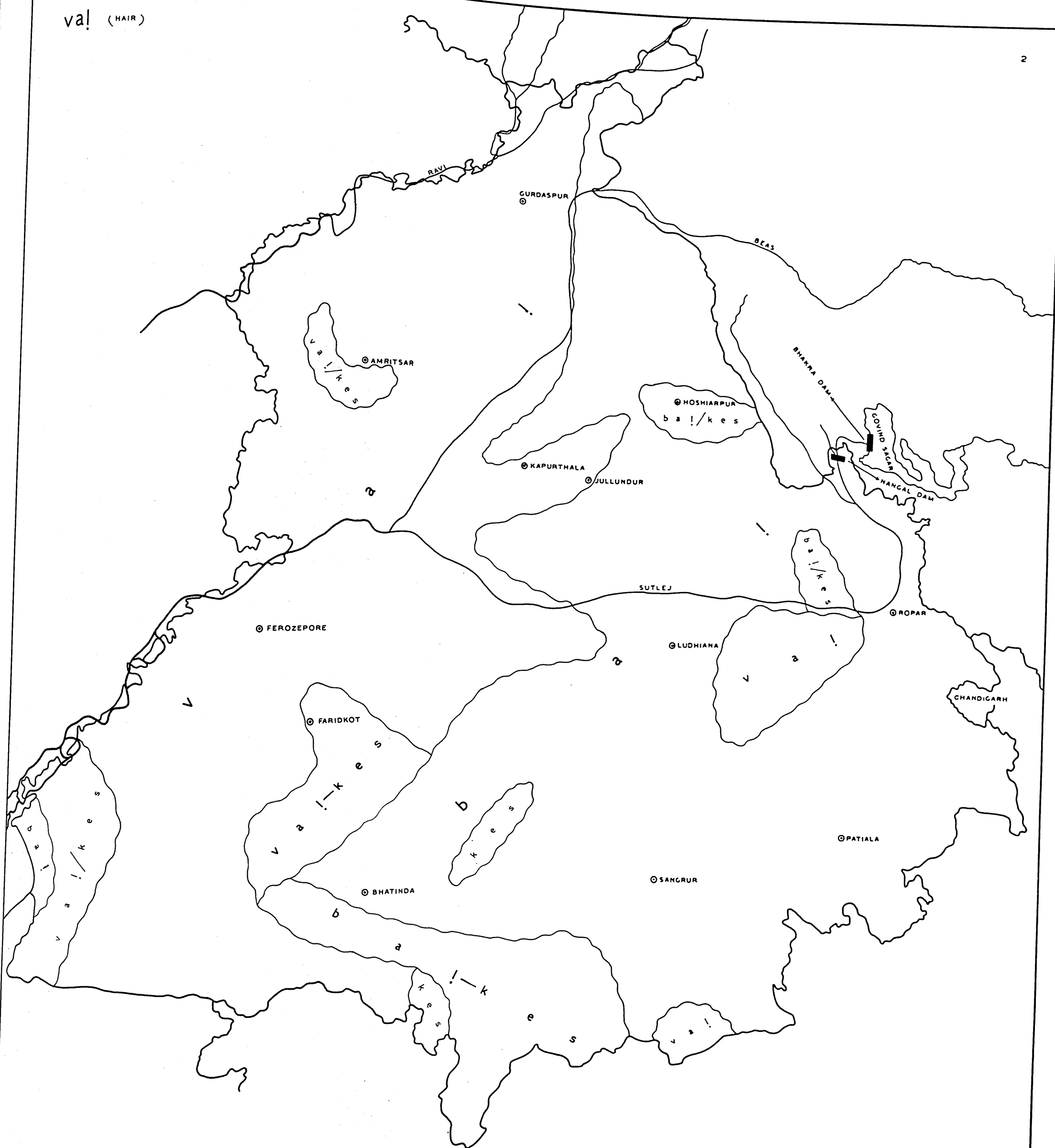


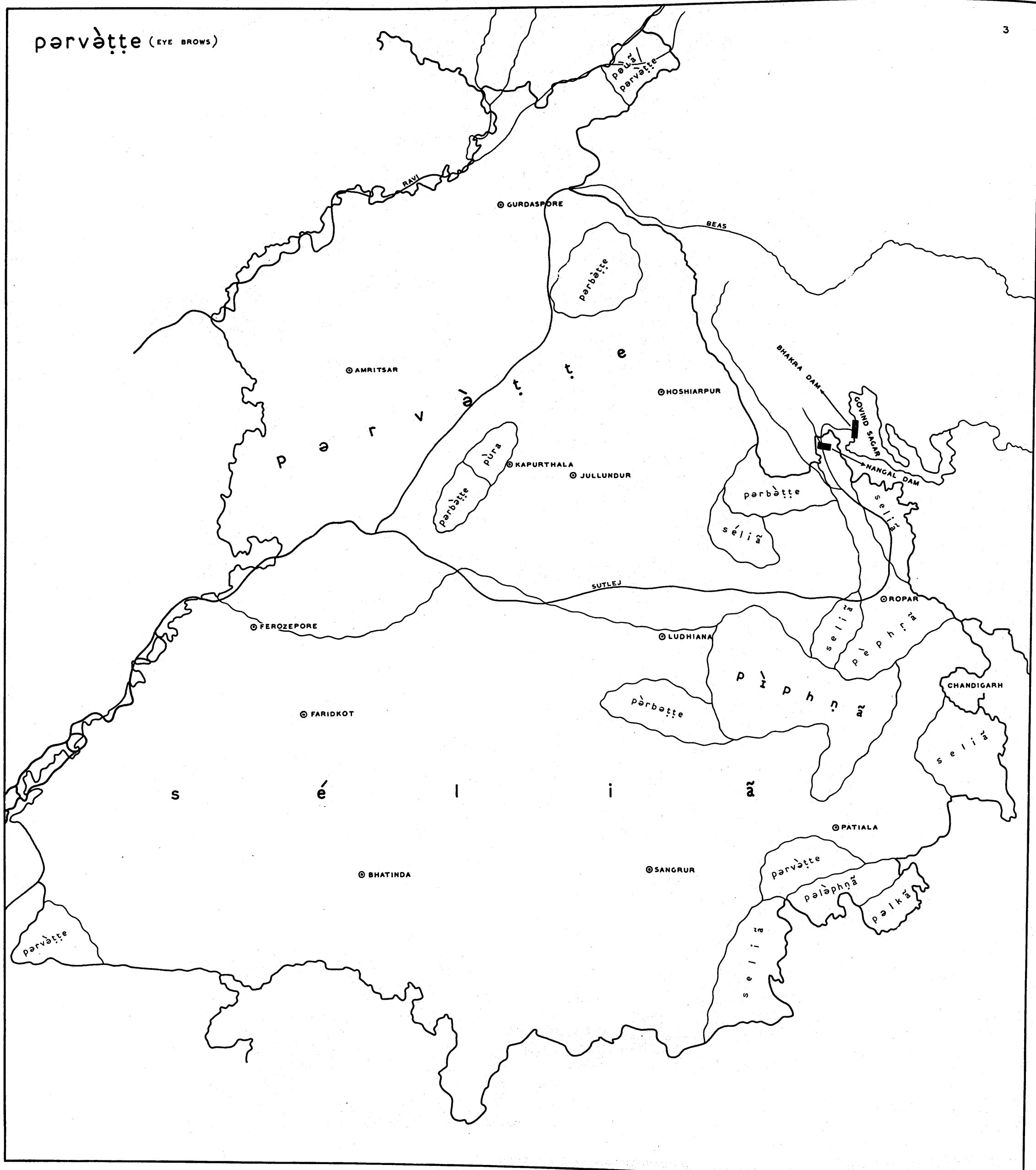
POINTS INVESTIGATED

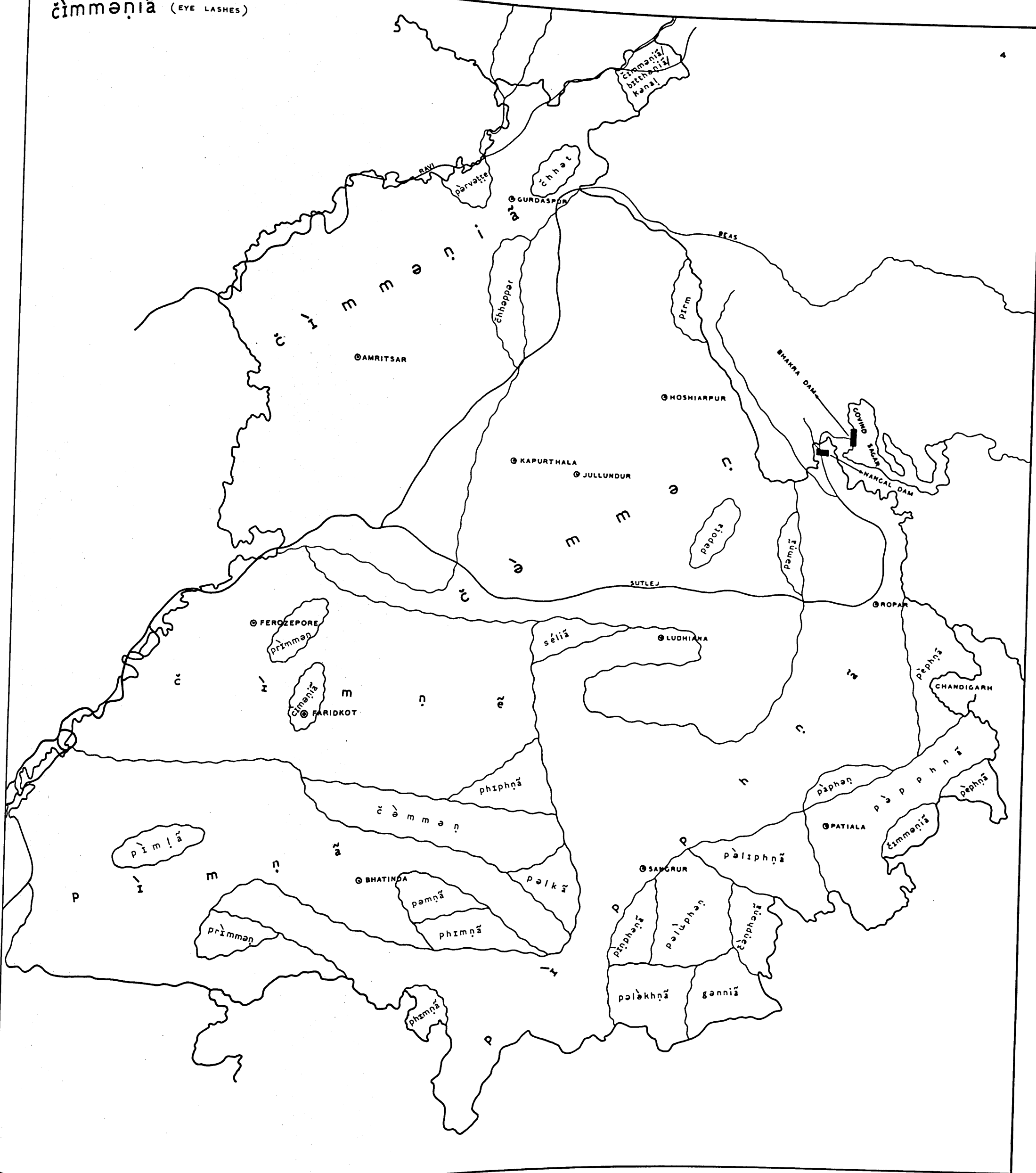


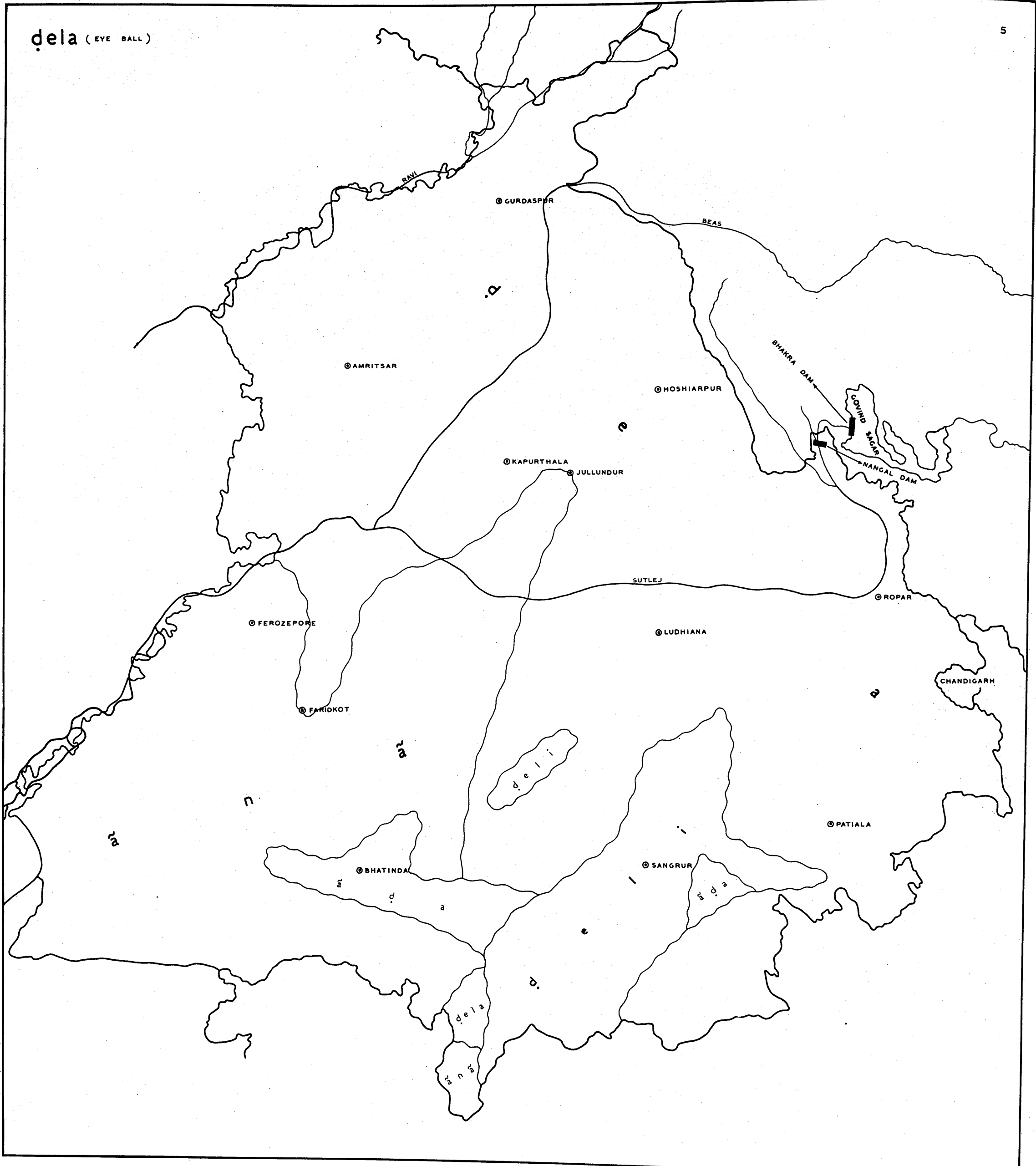
khopri (SKULL)

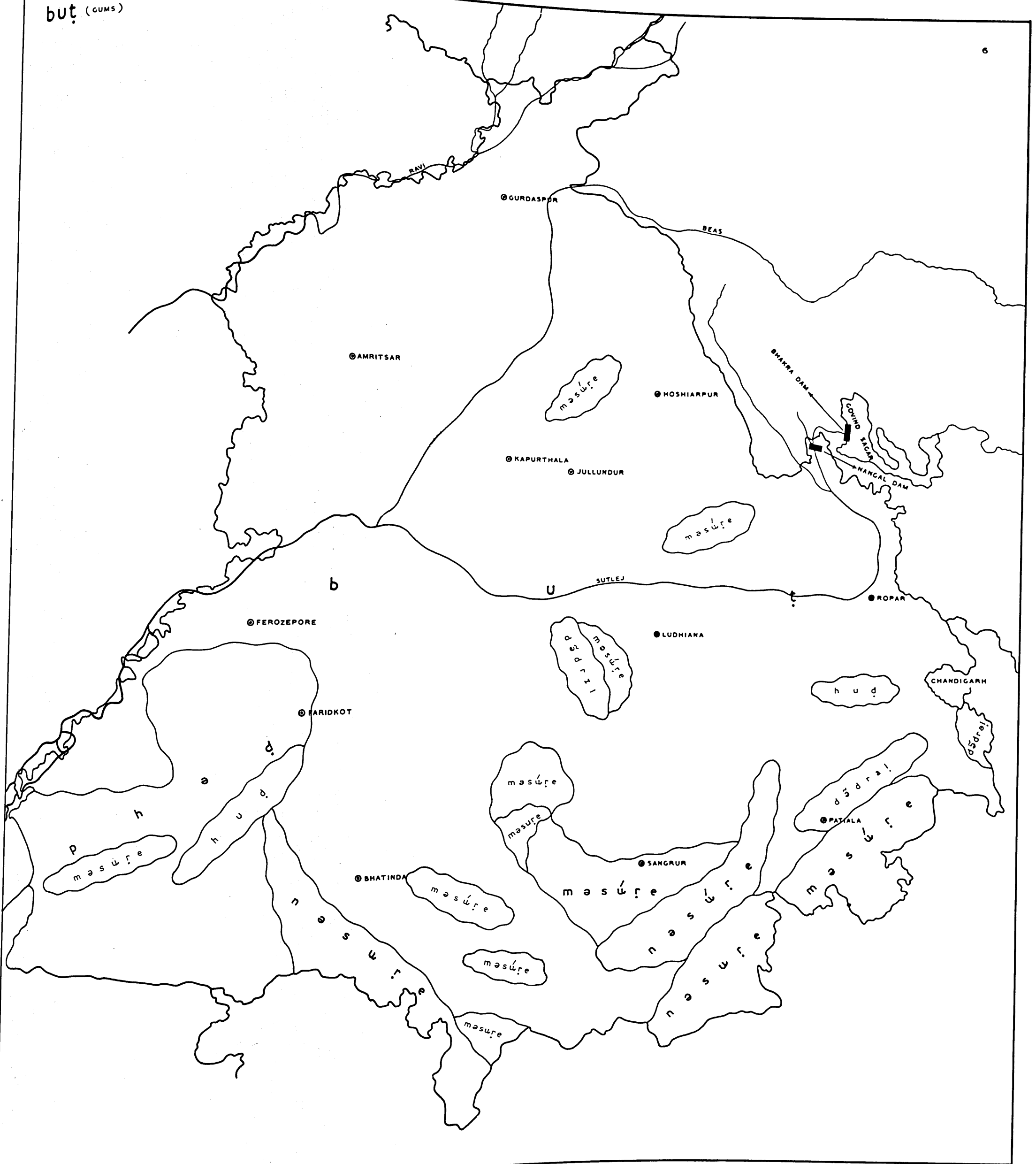


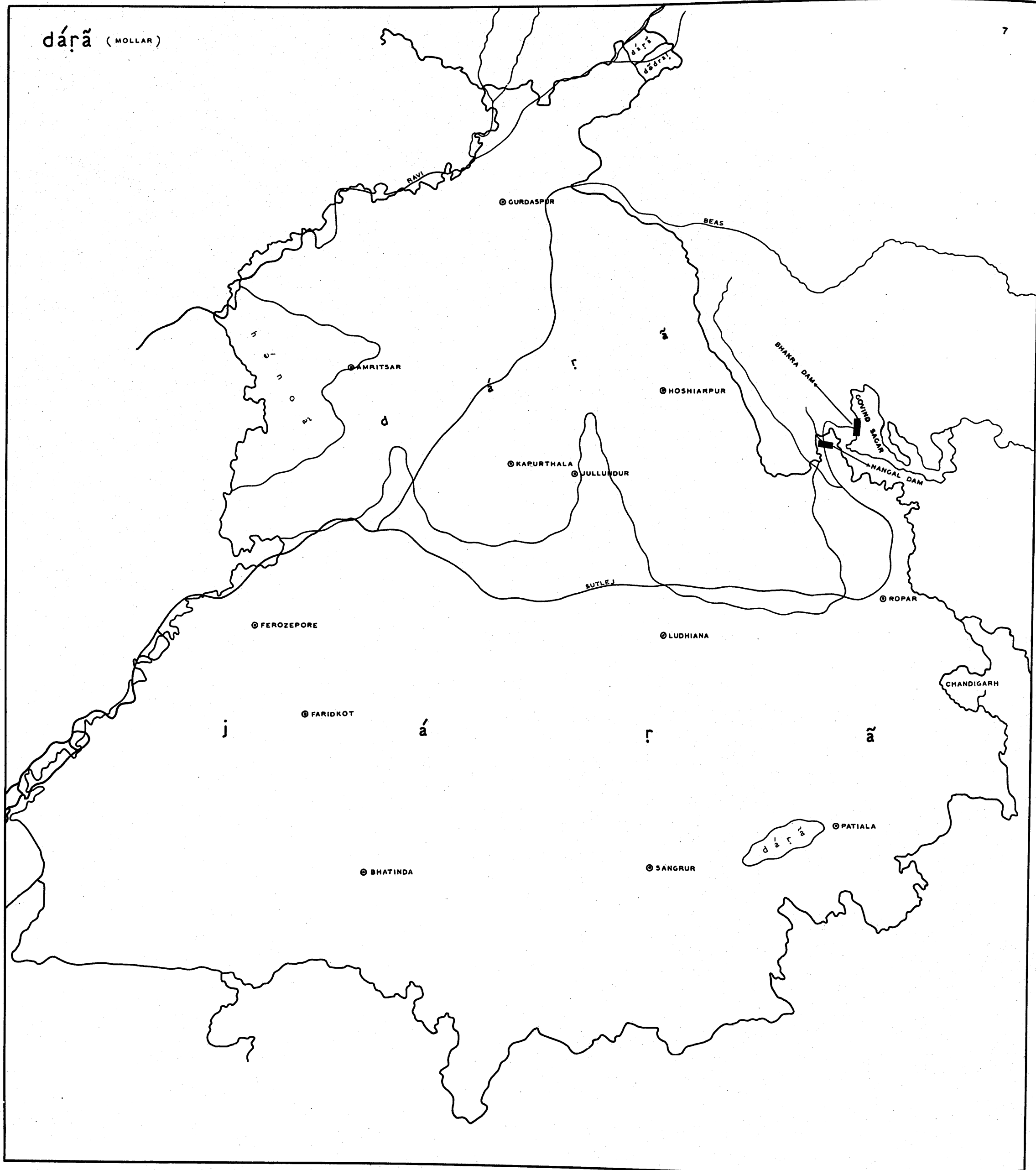


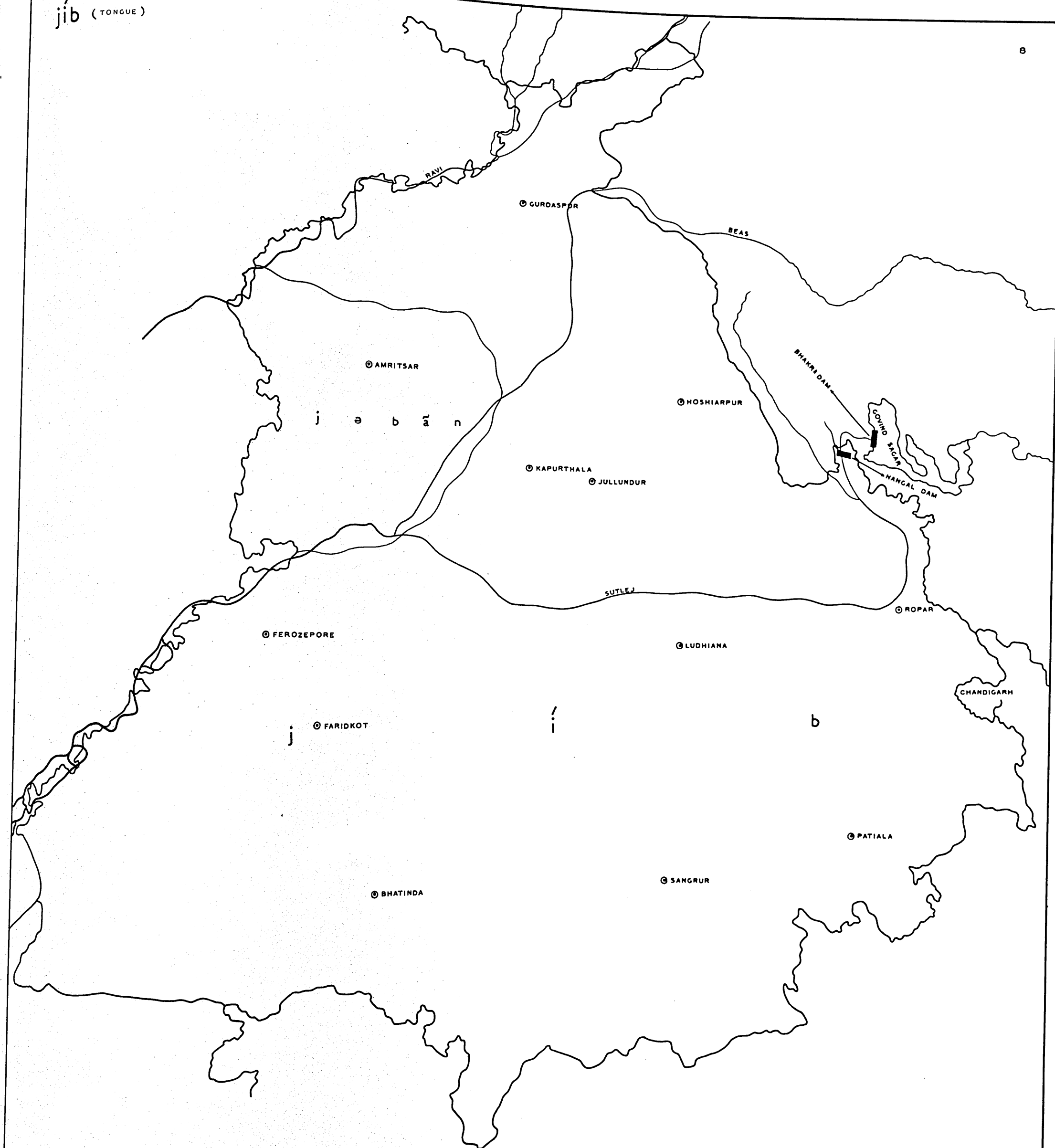


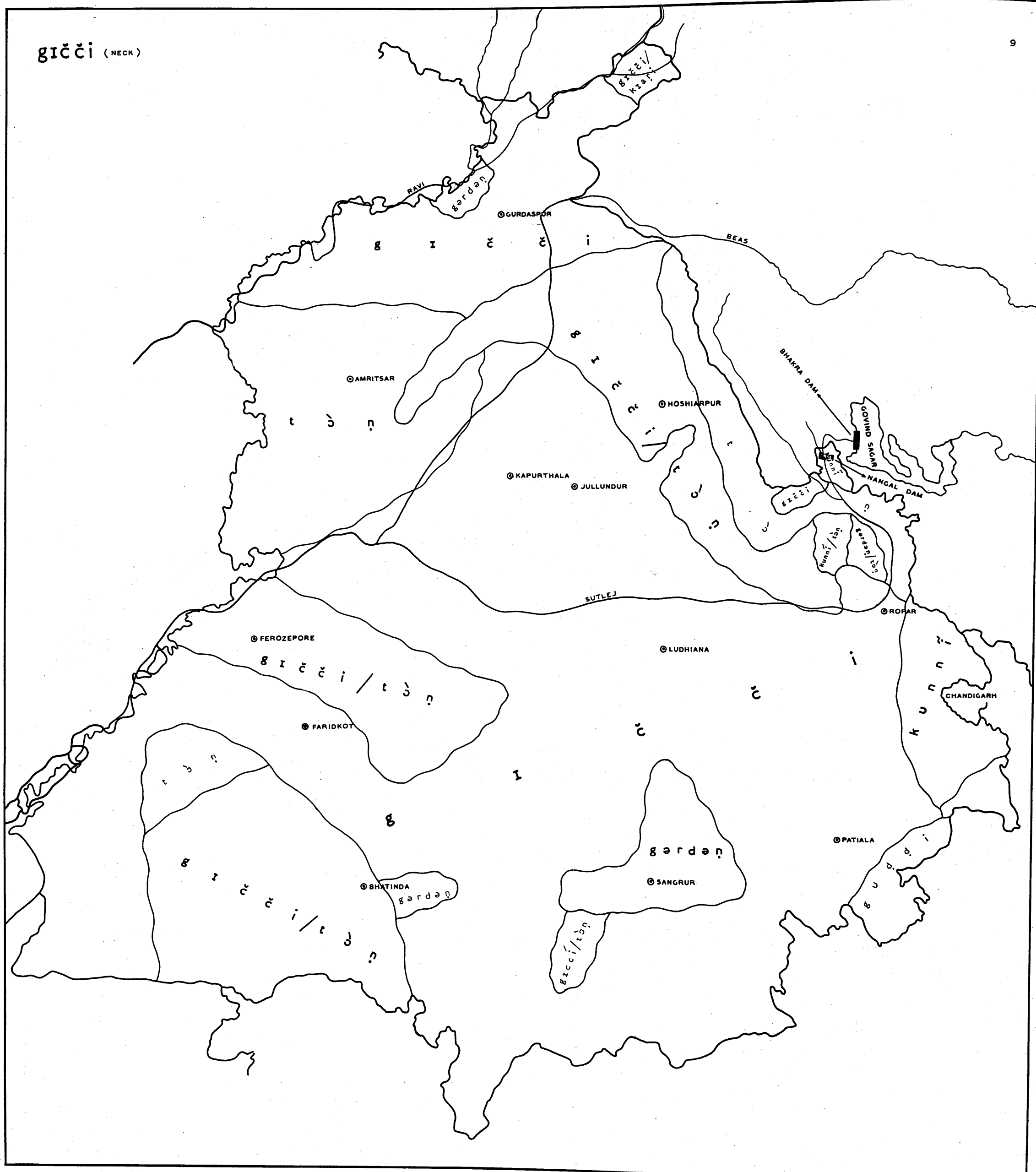


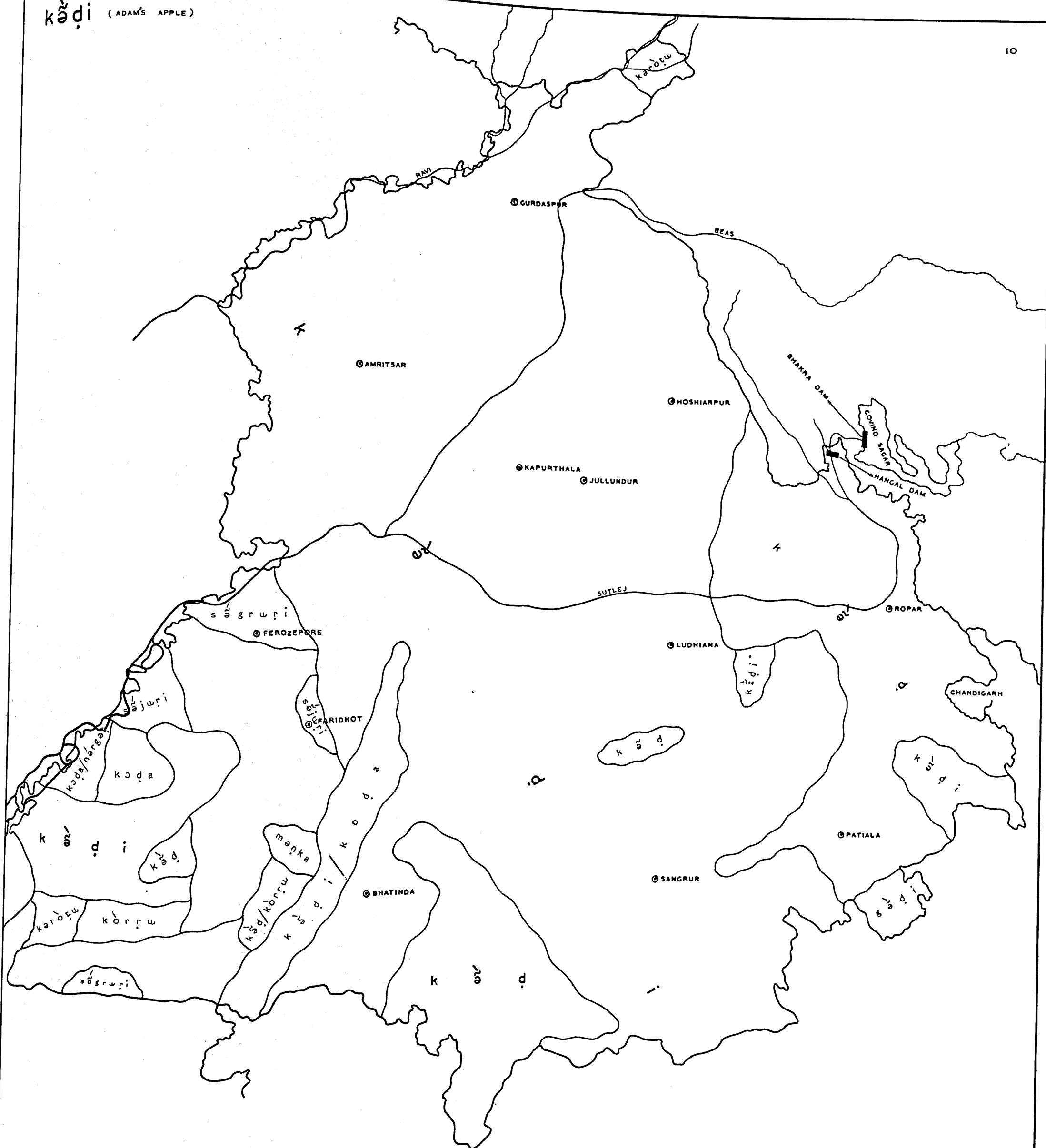






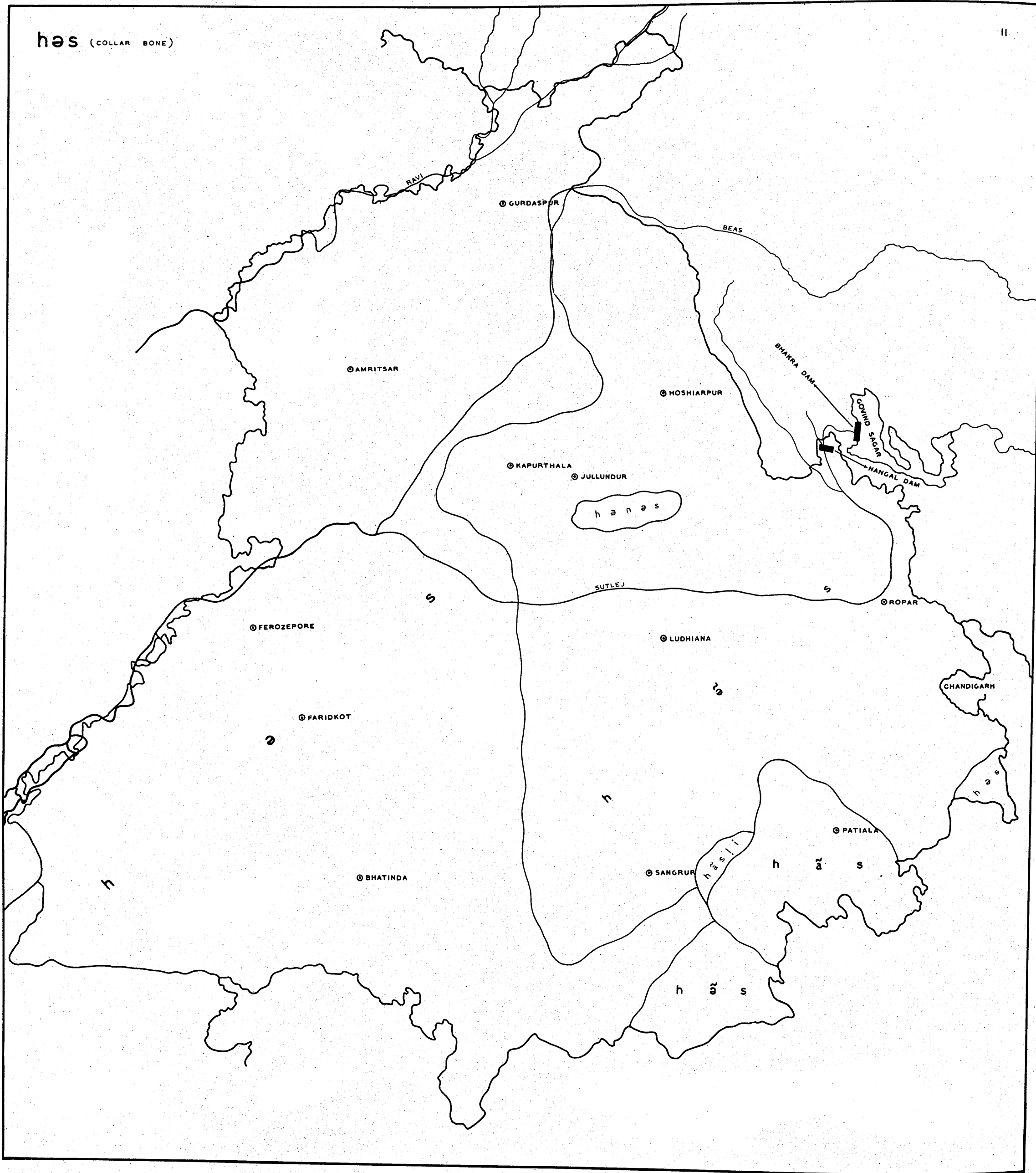


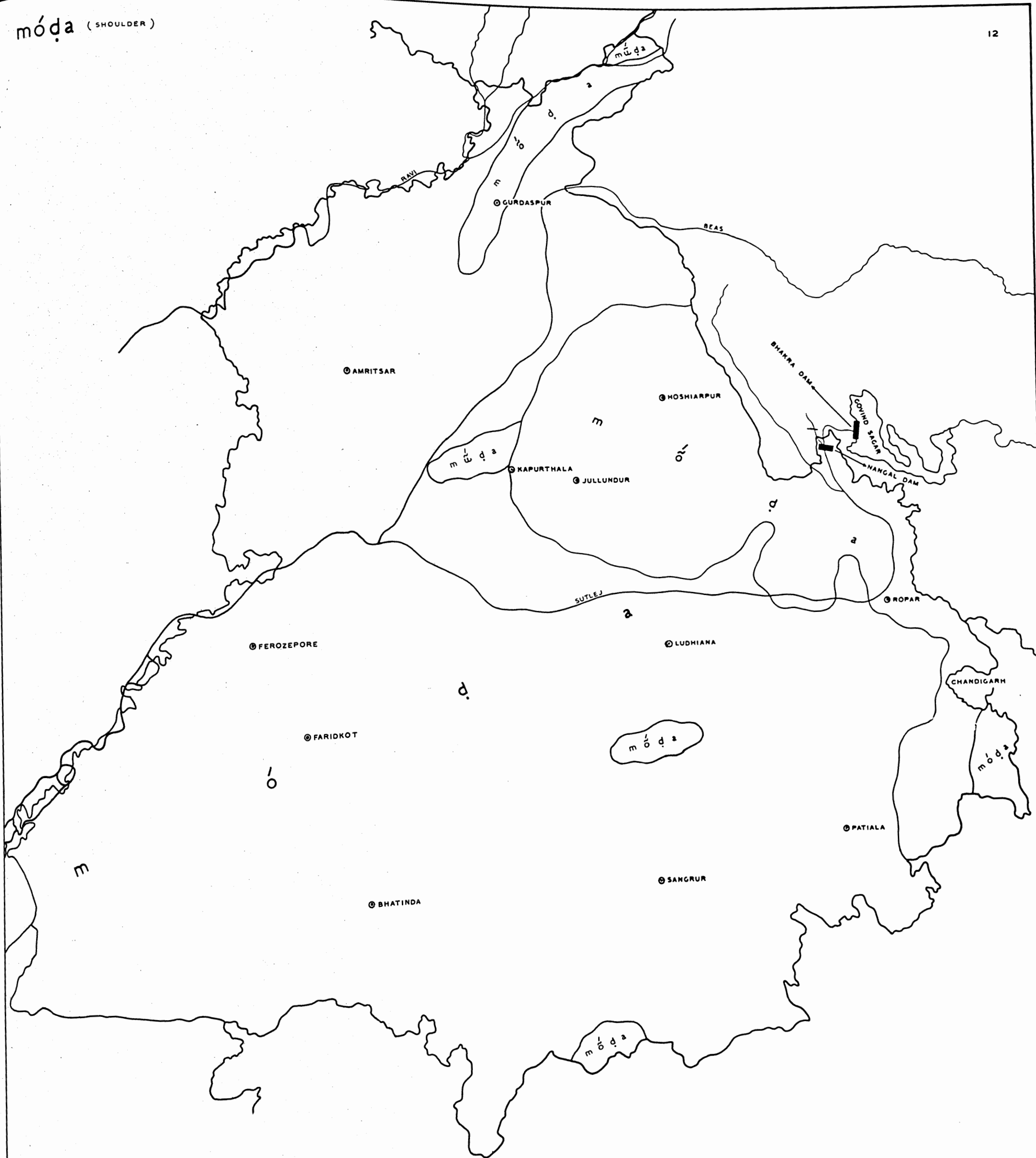


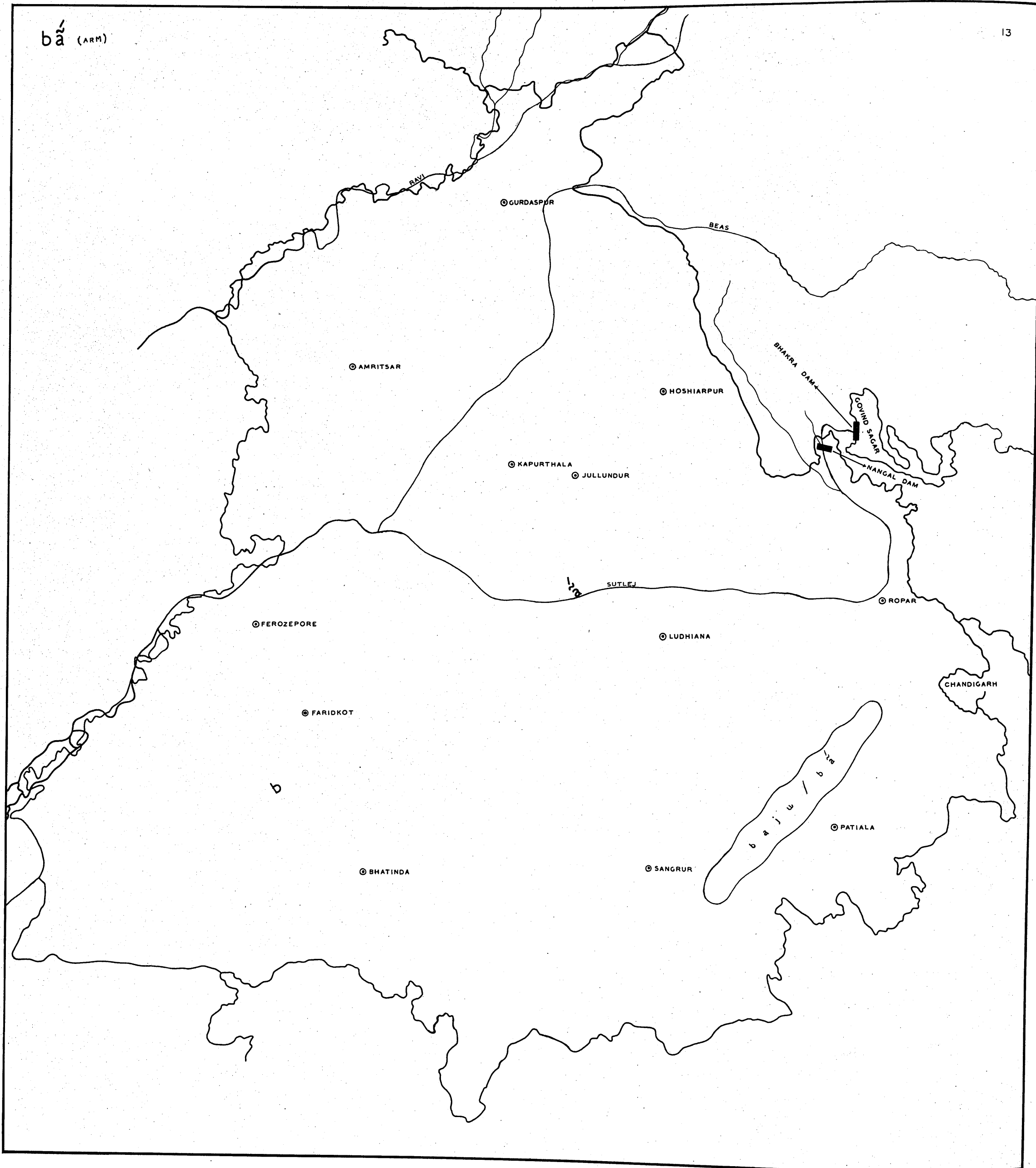


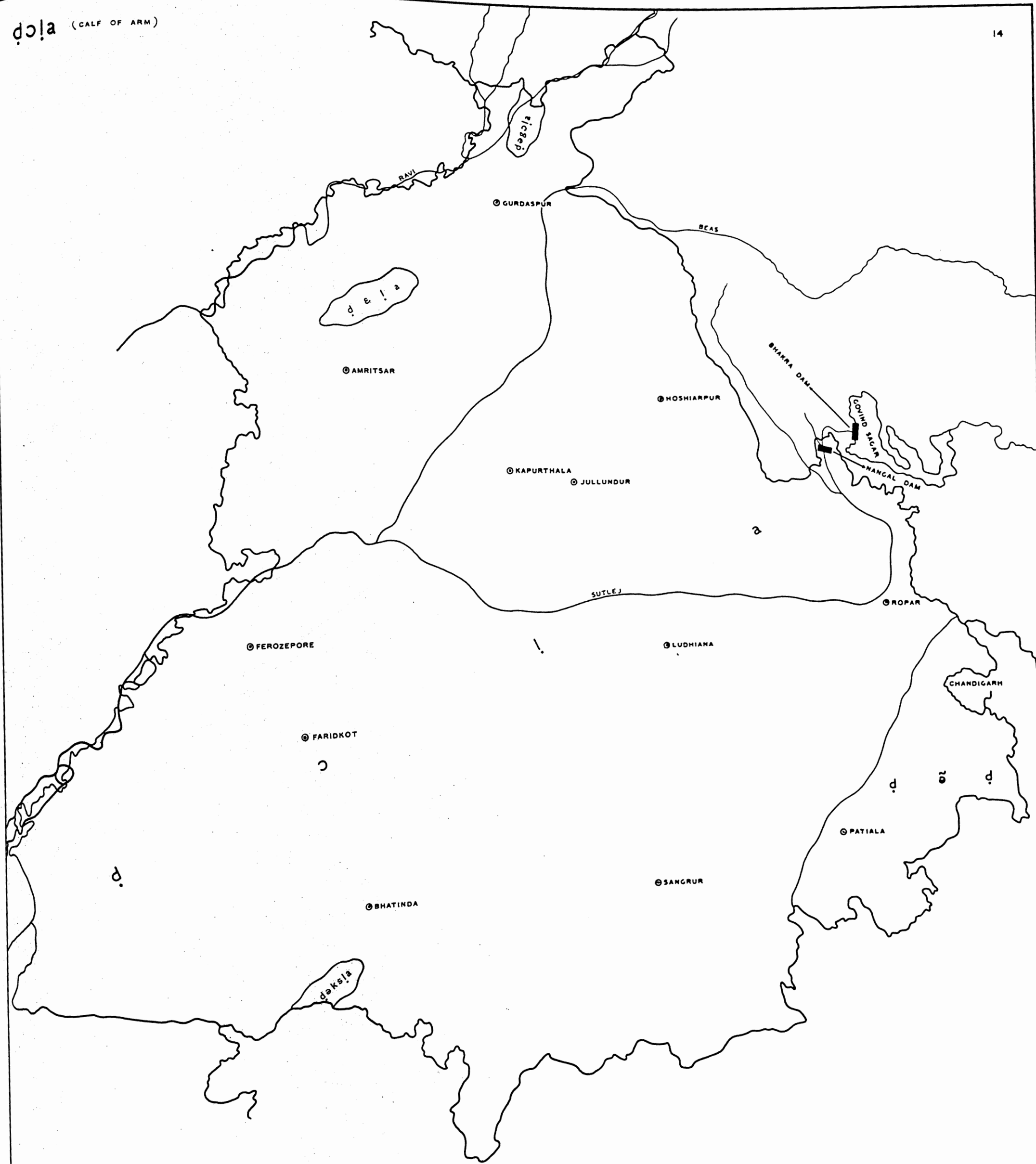
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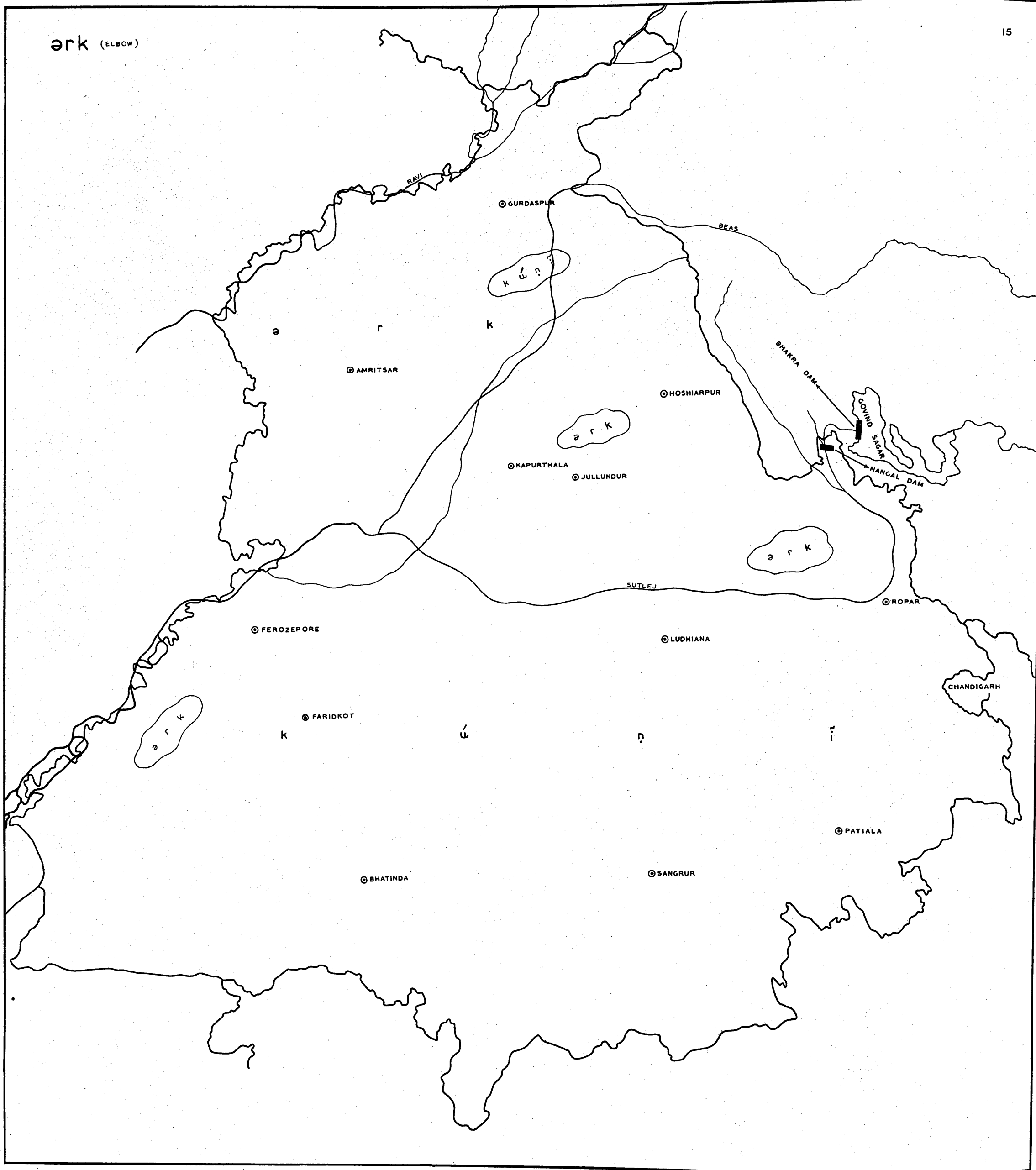
11

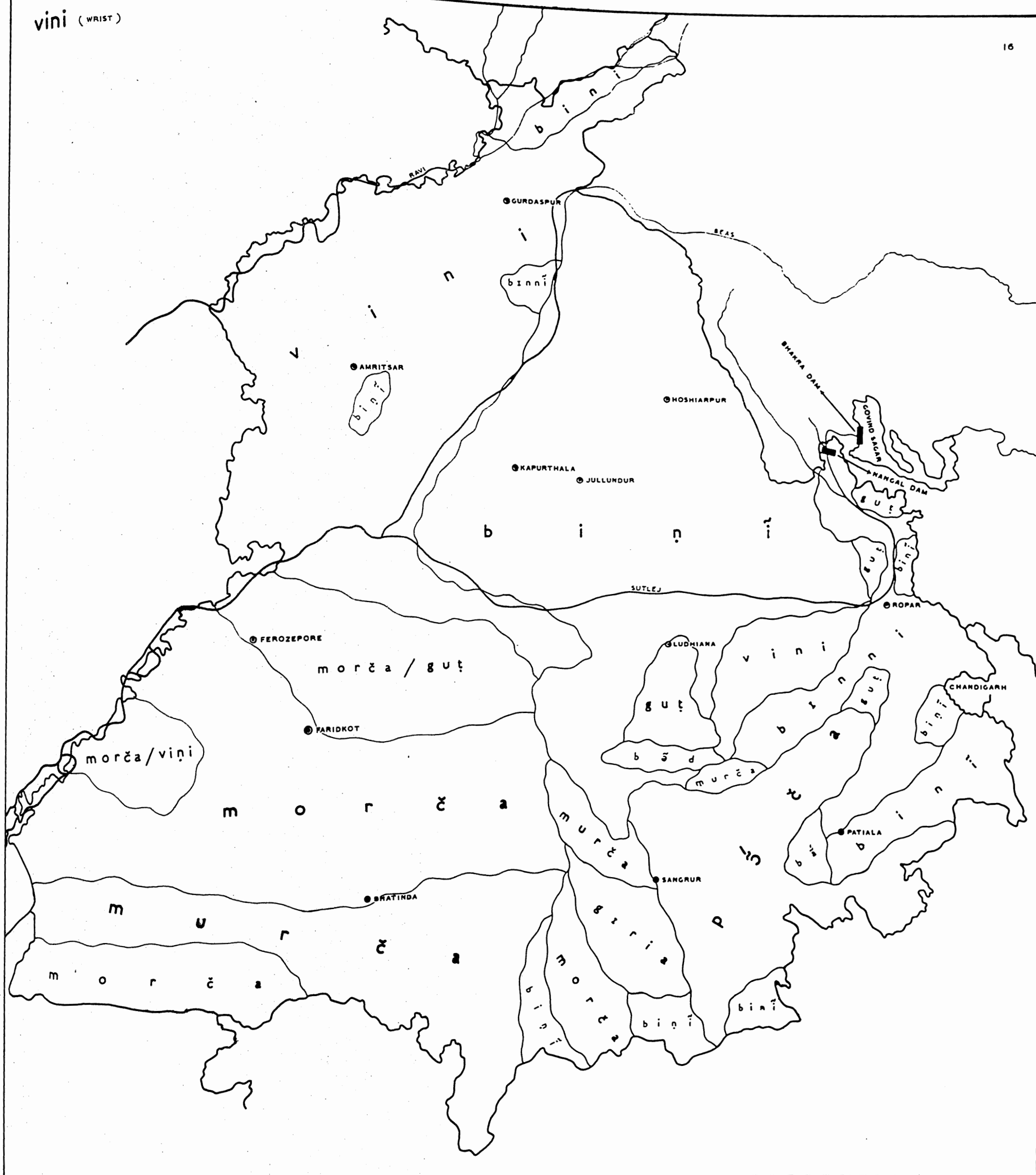




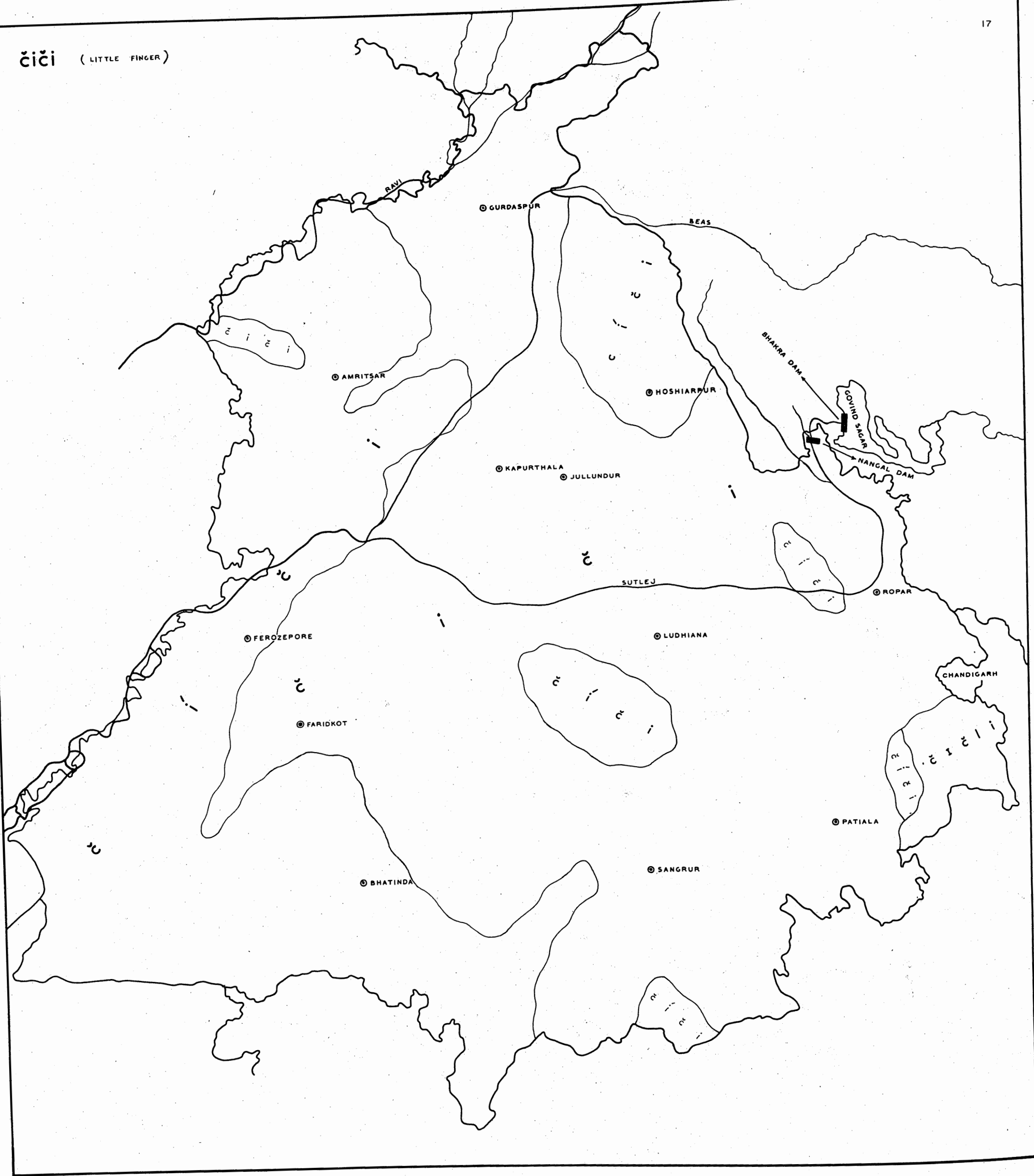


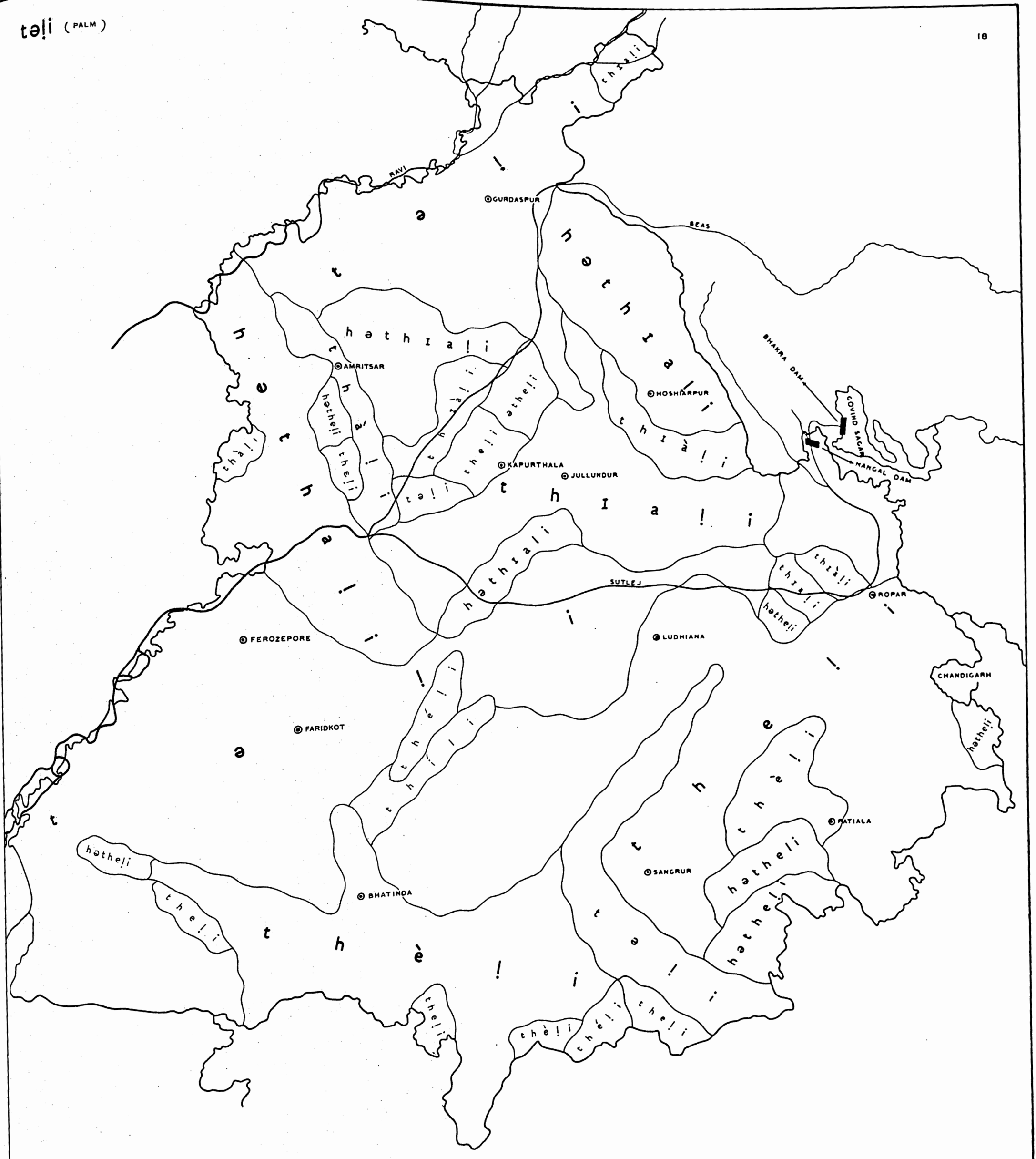


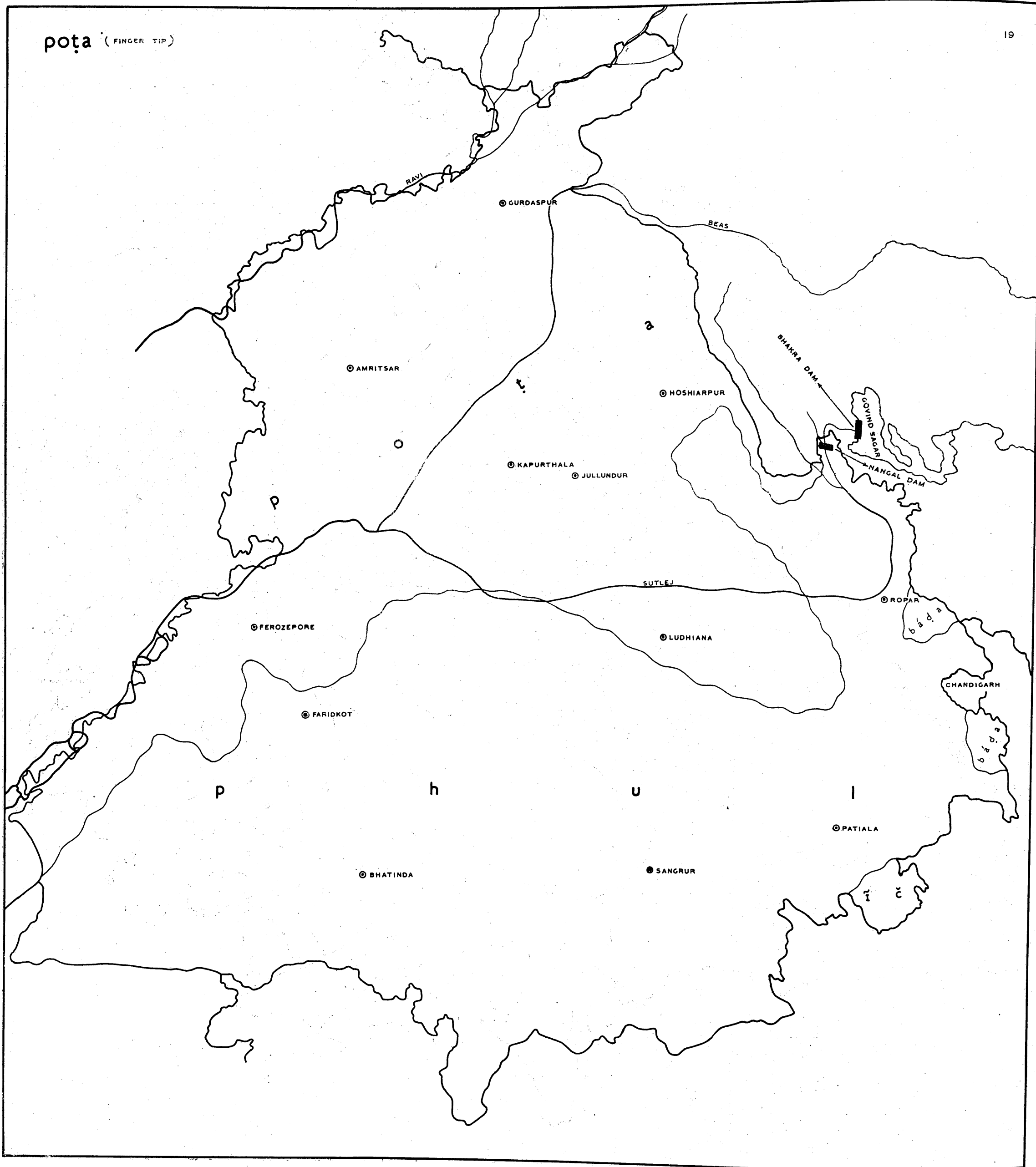


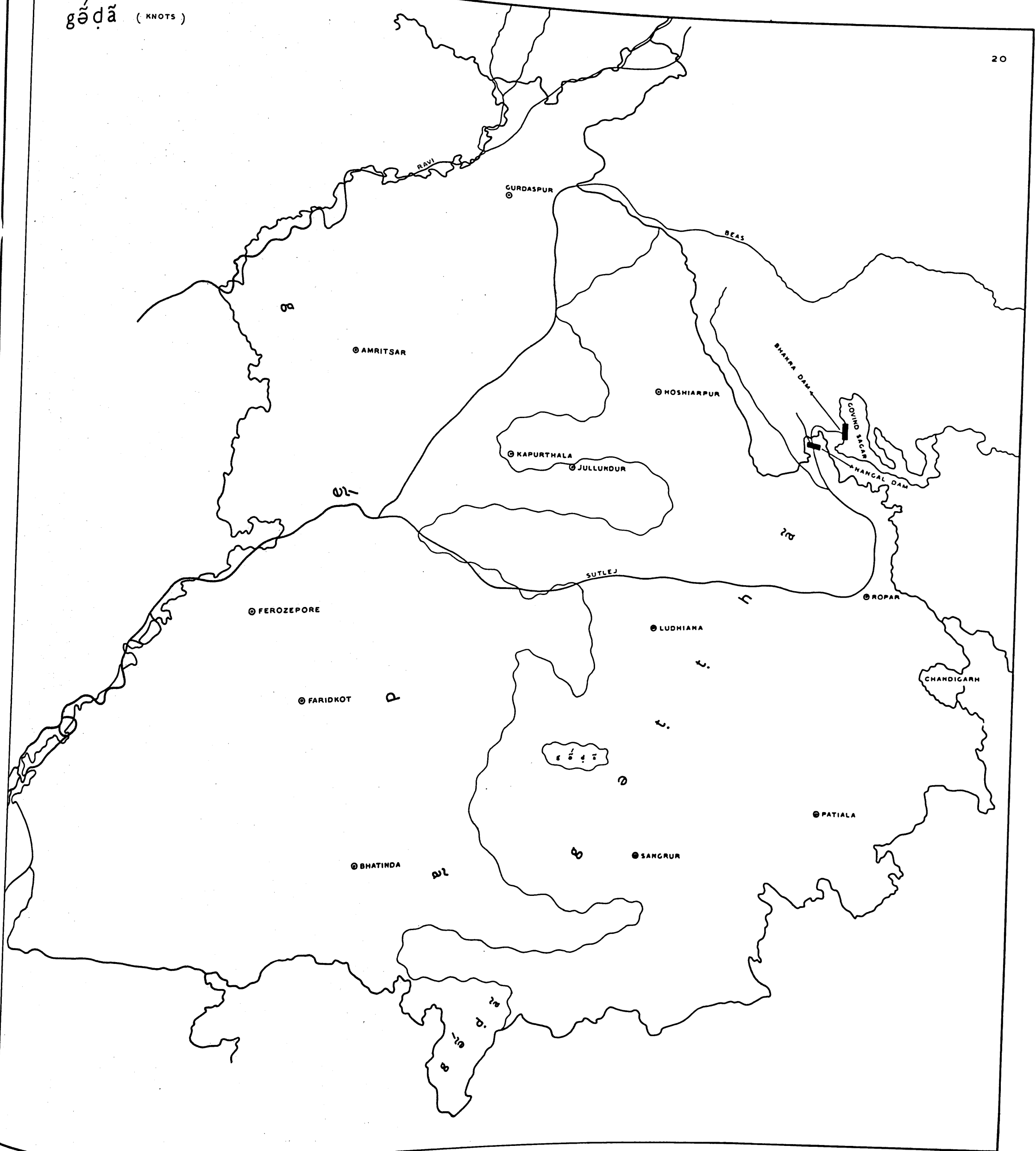


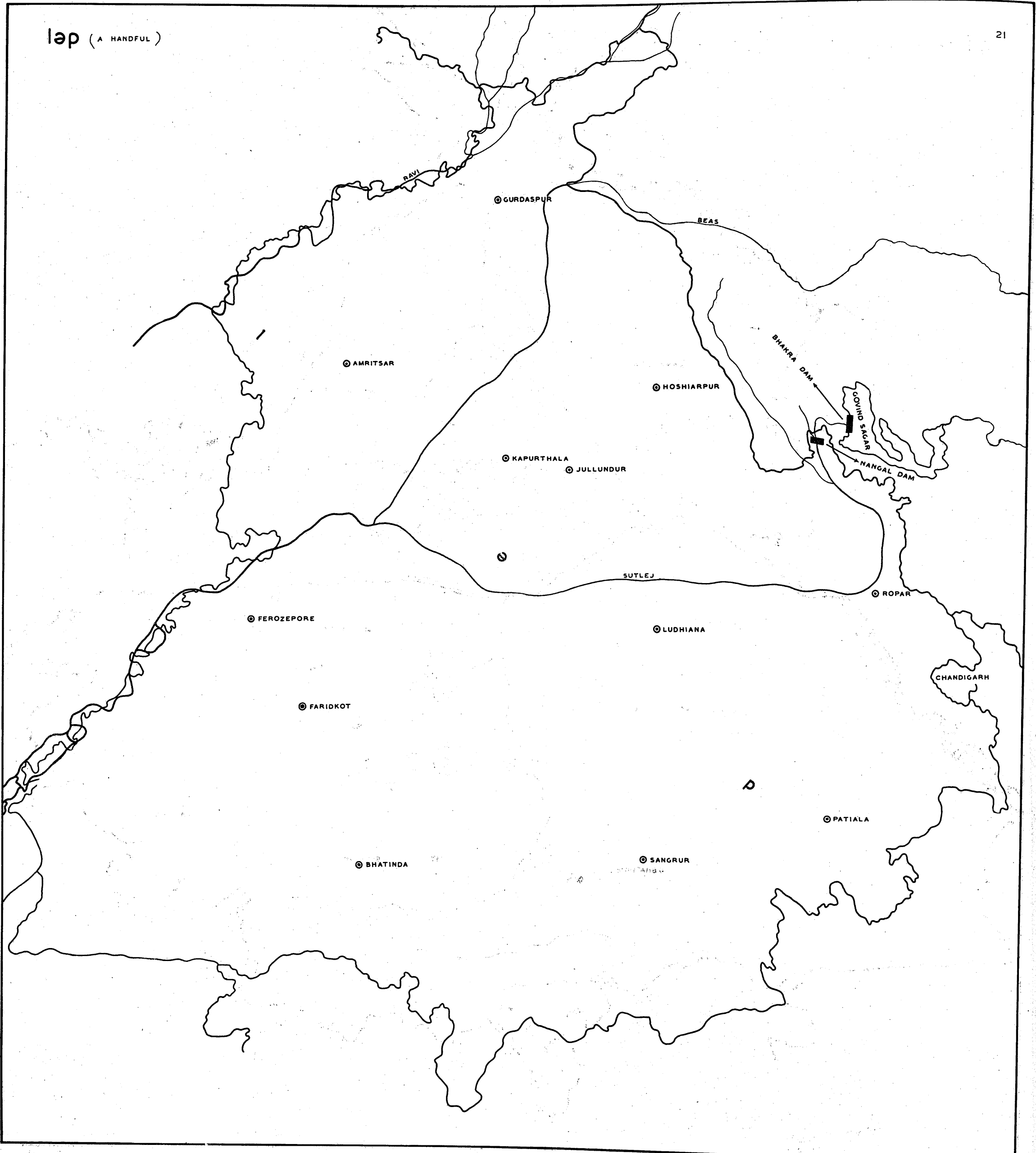
čiči (LITTLE FINGER)

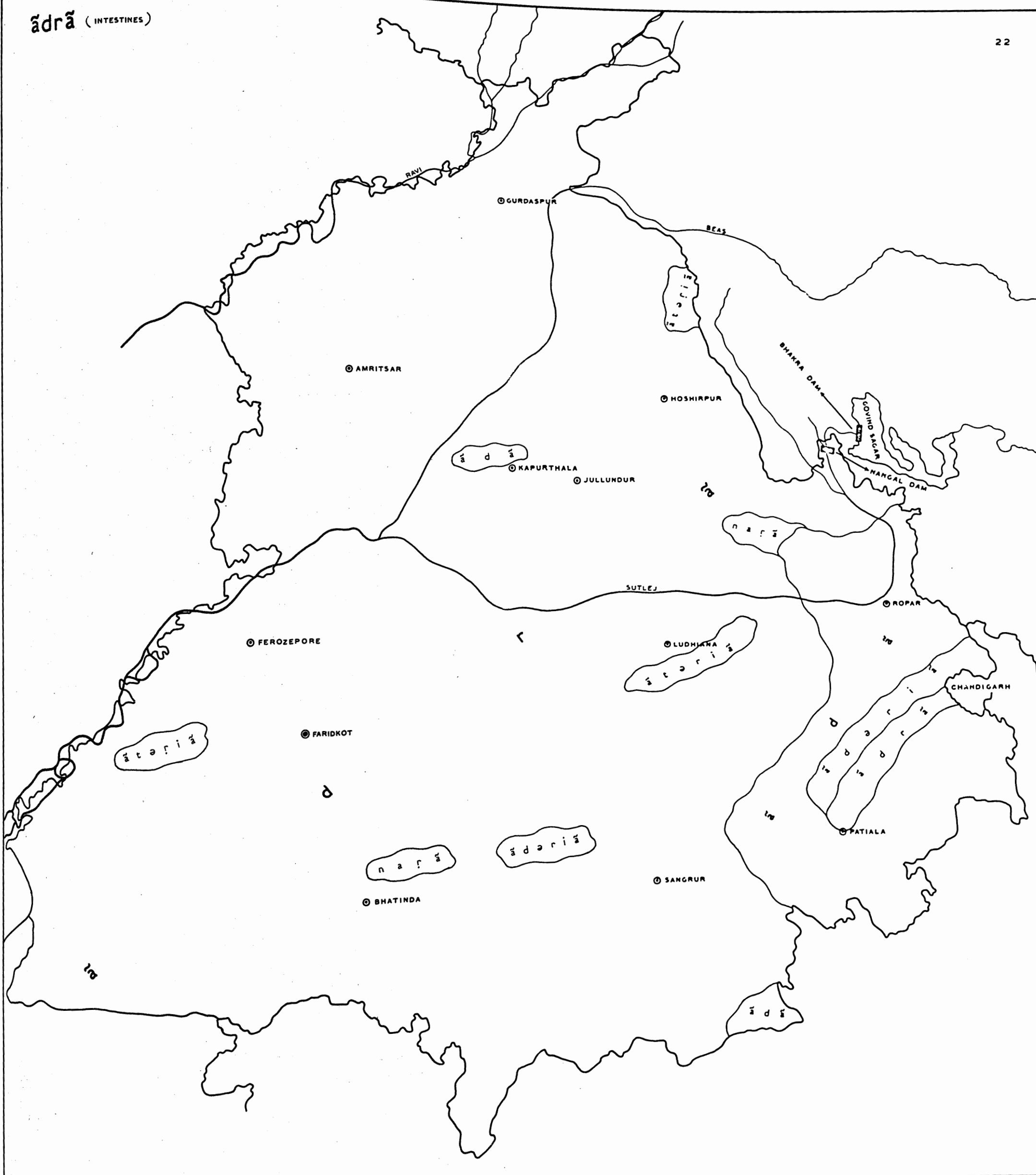


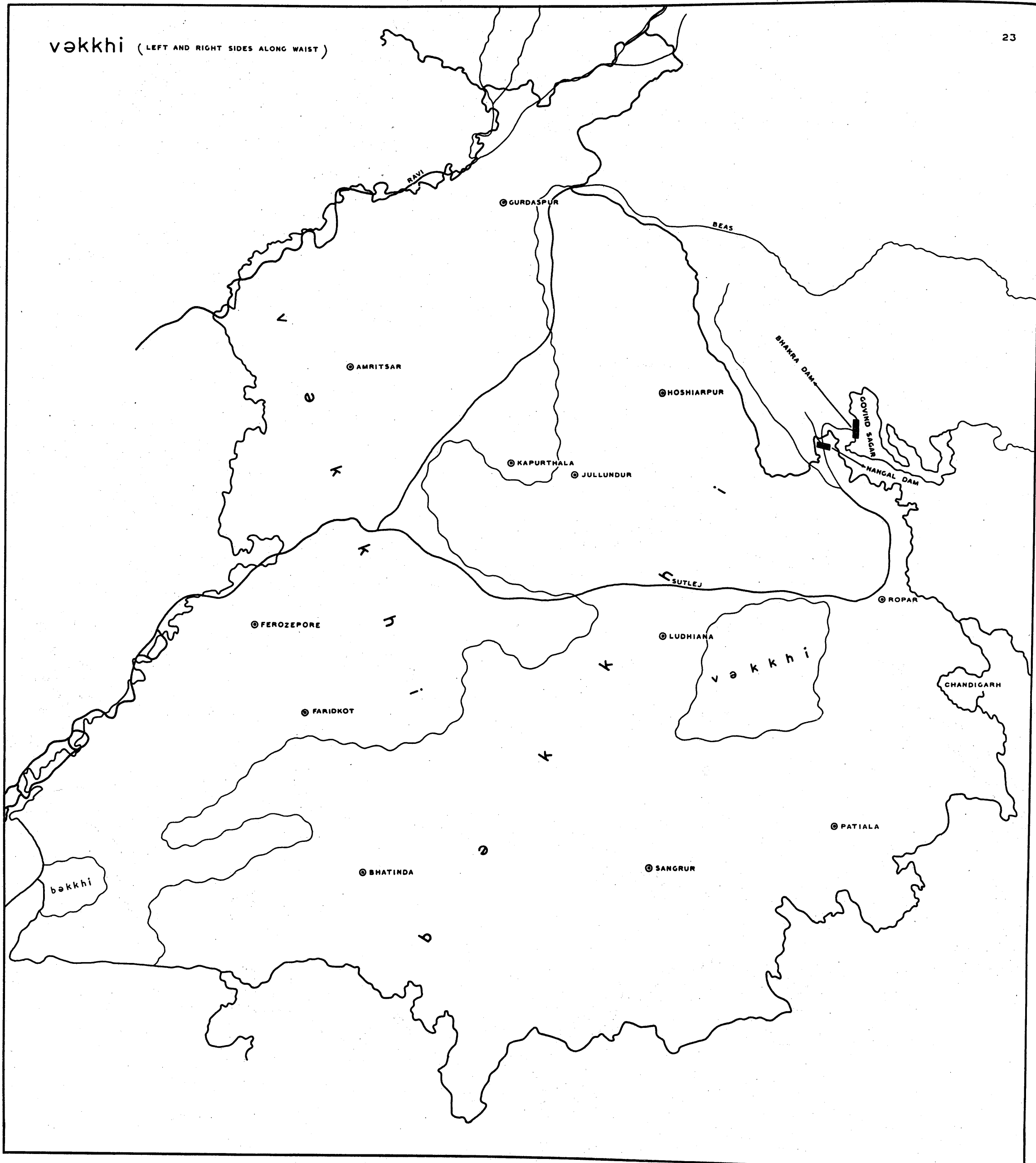


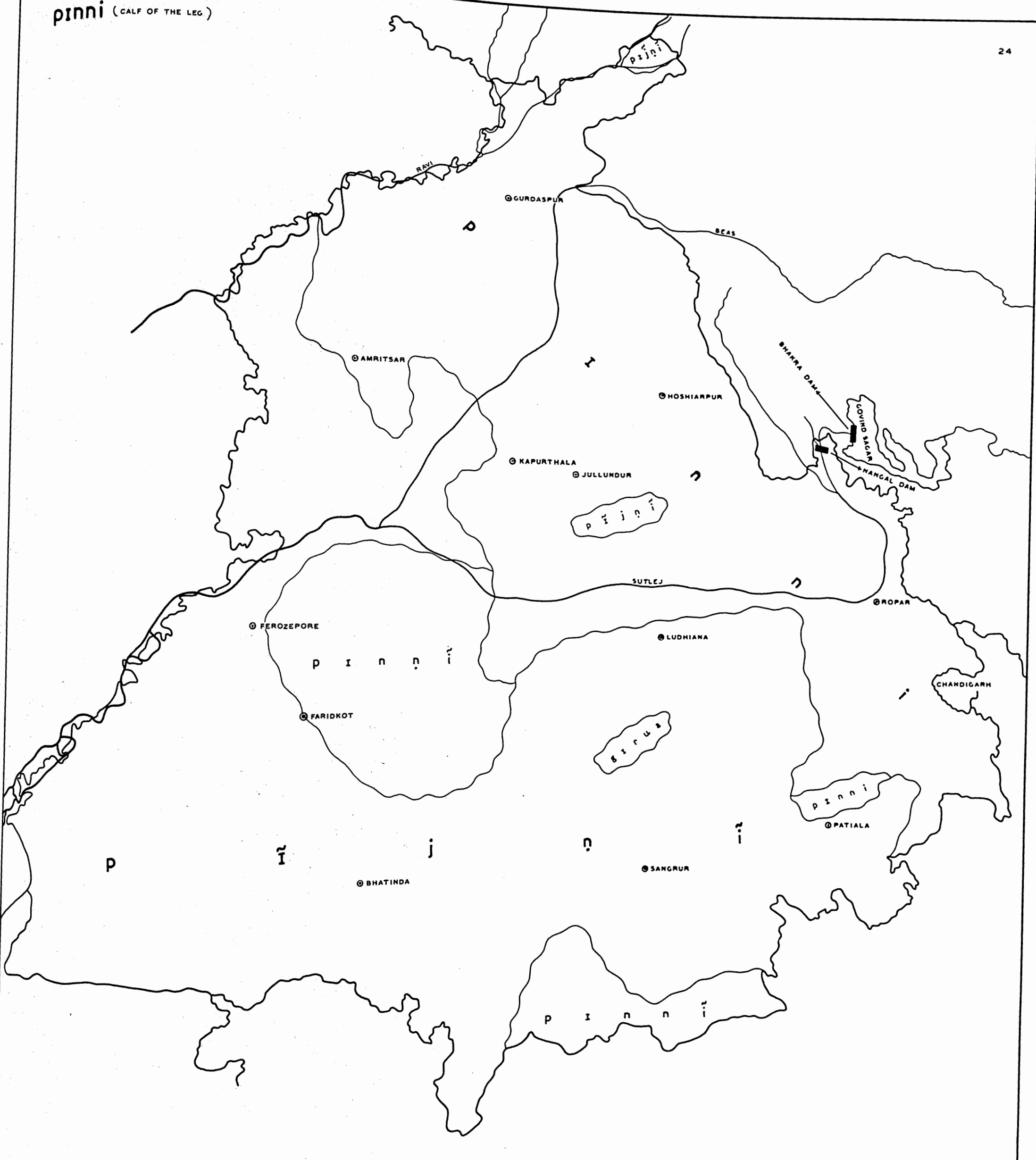


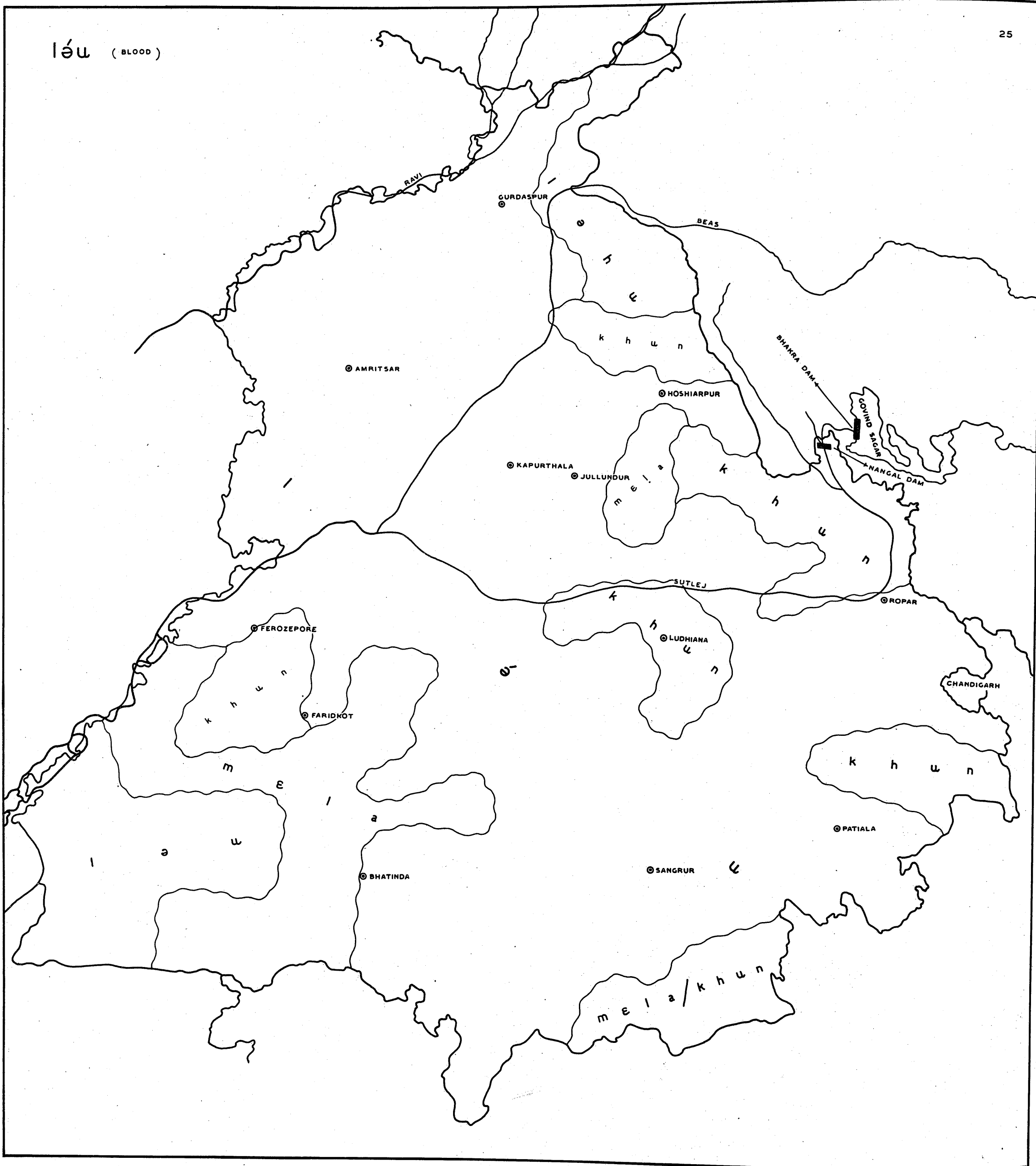


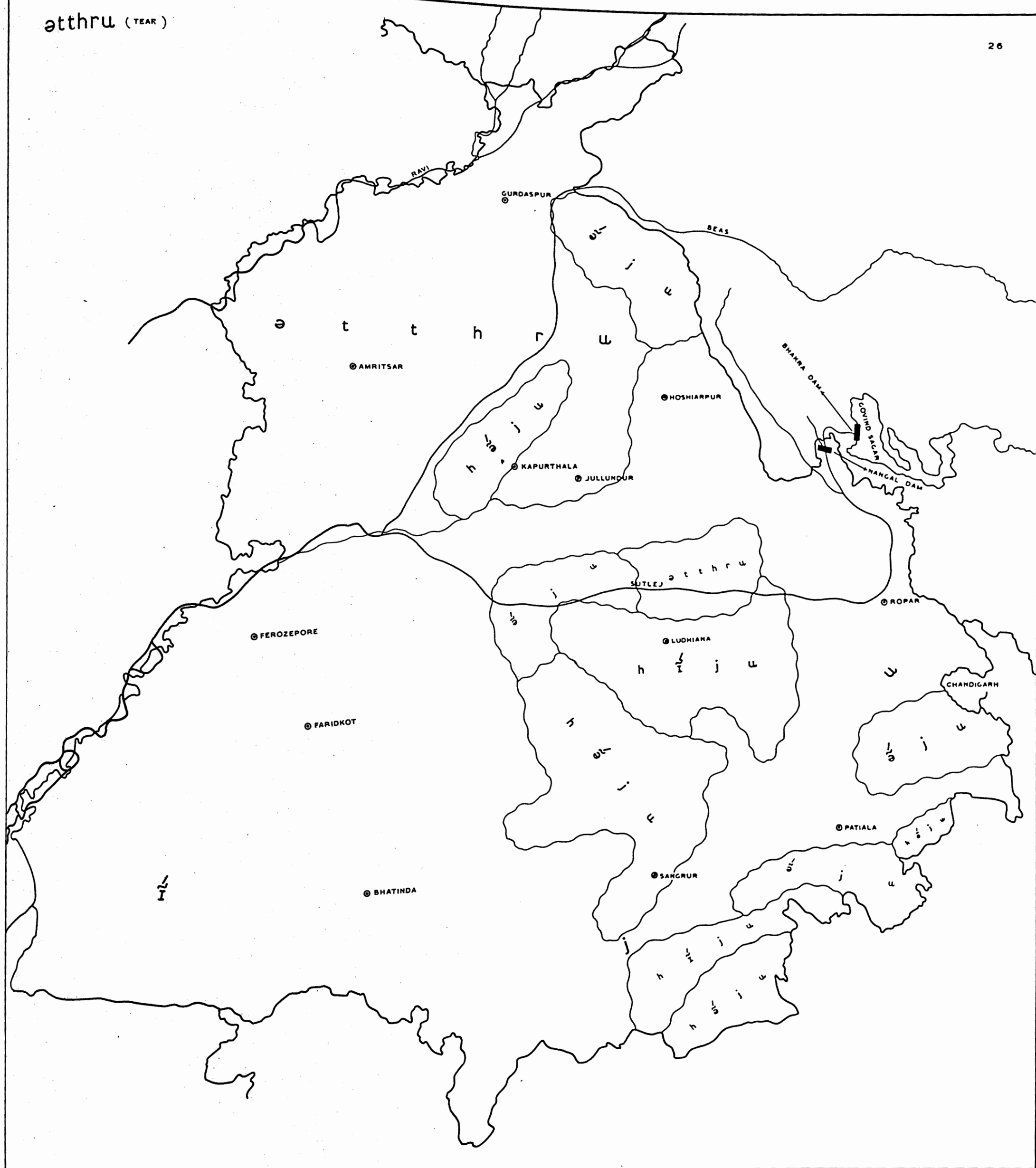




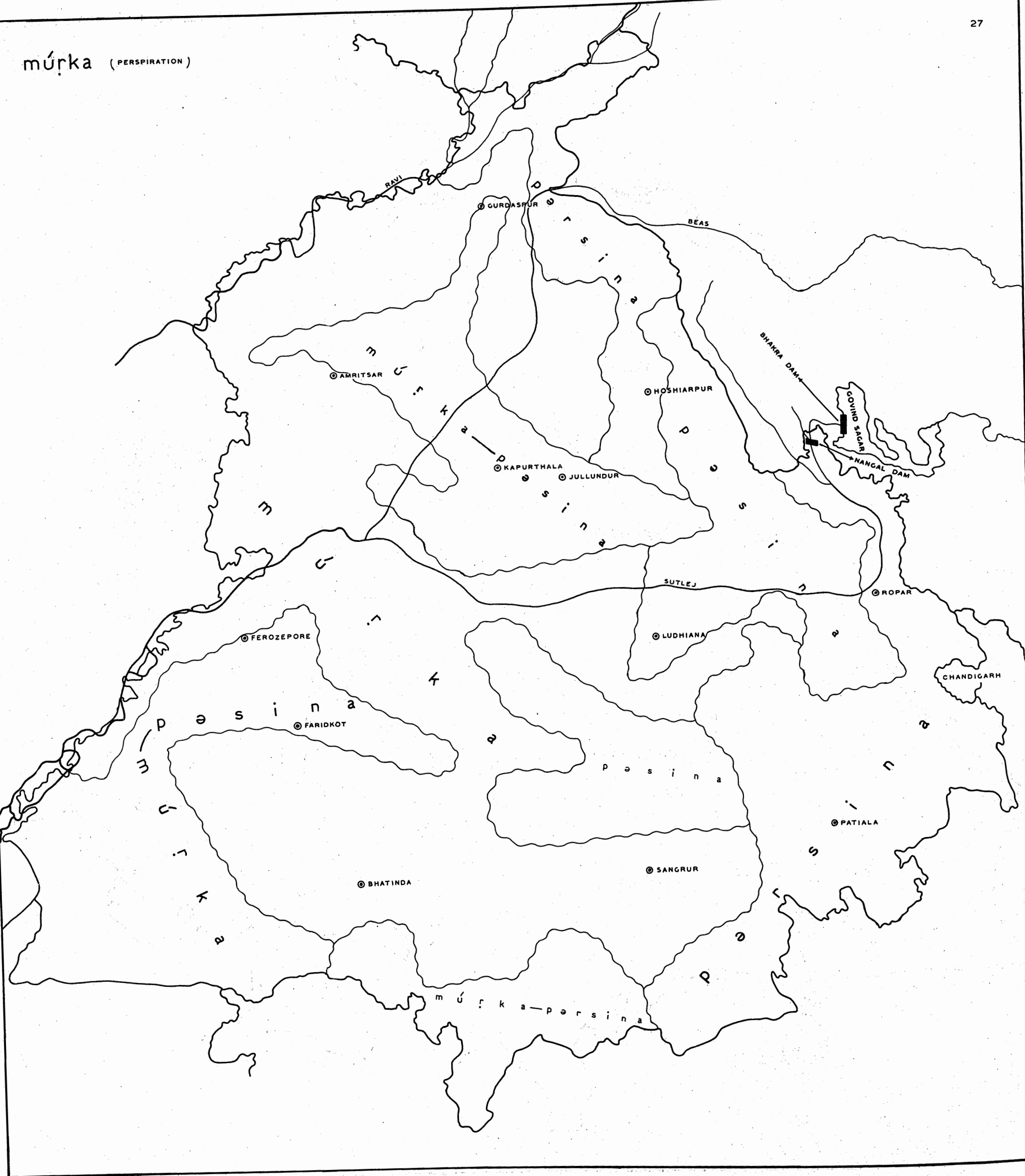


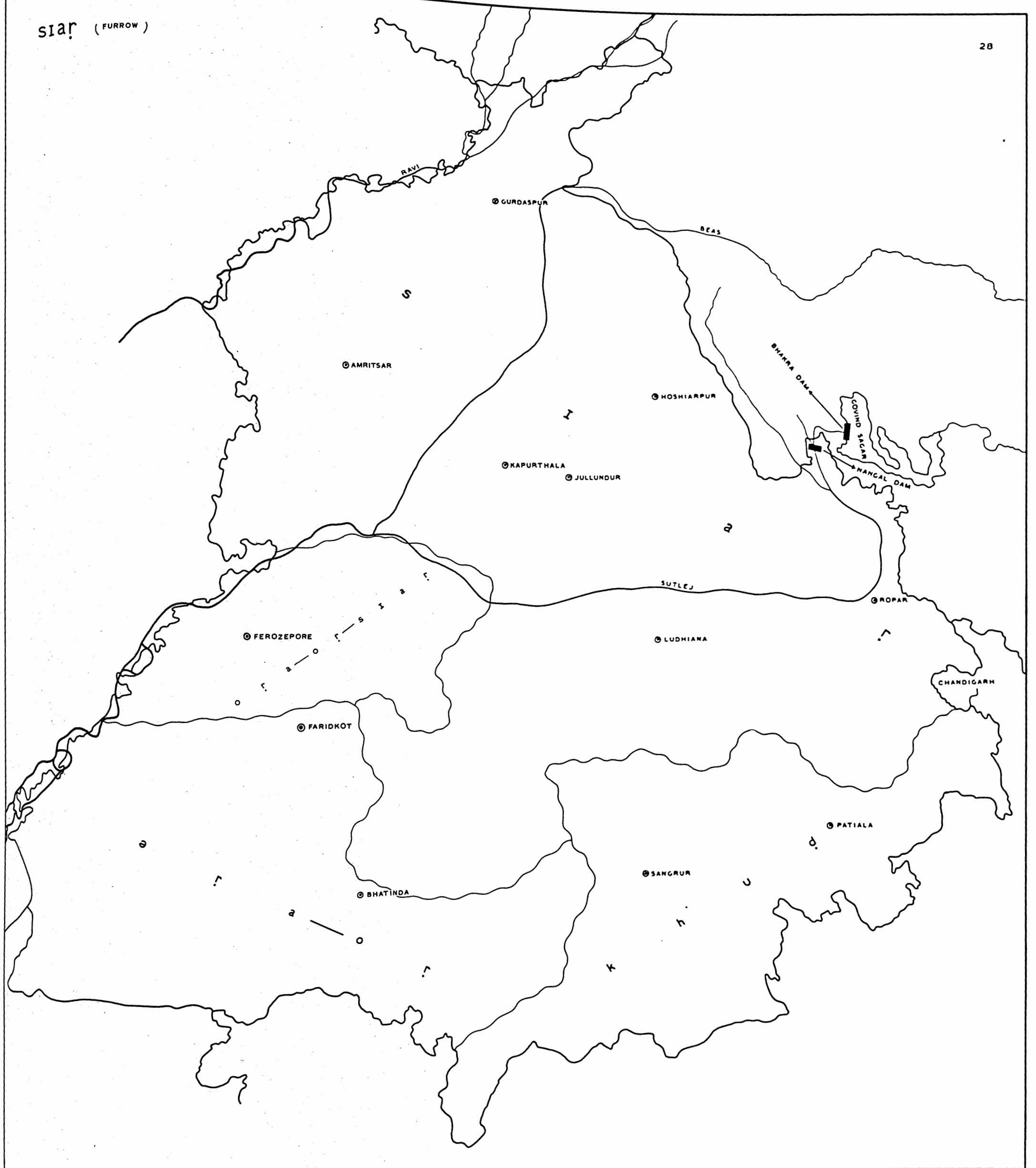


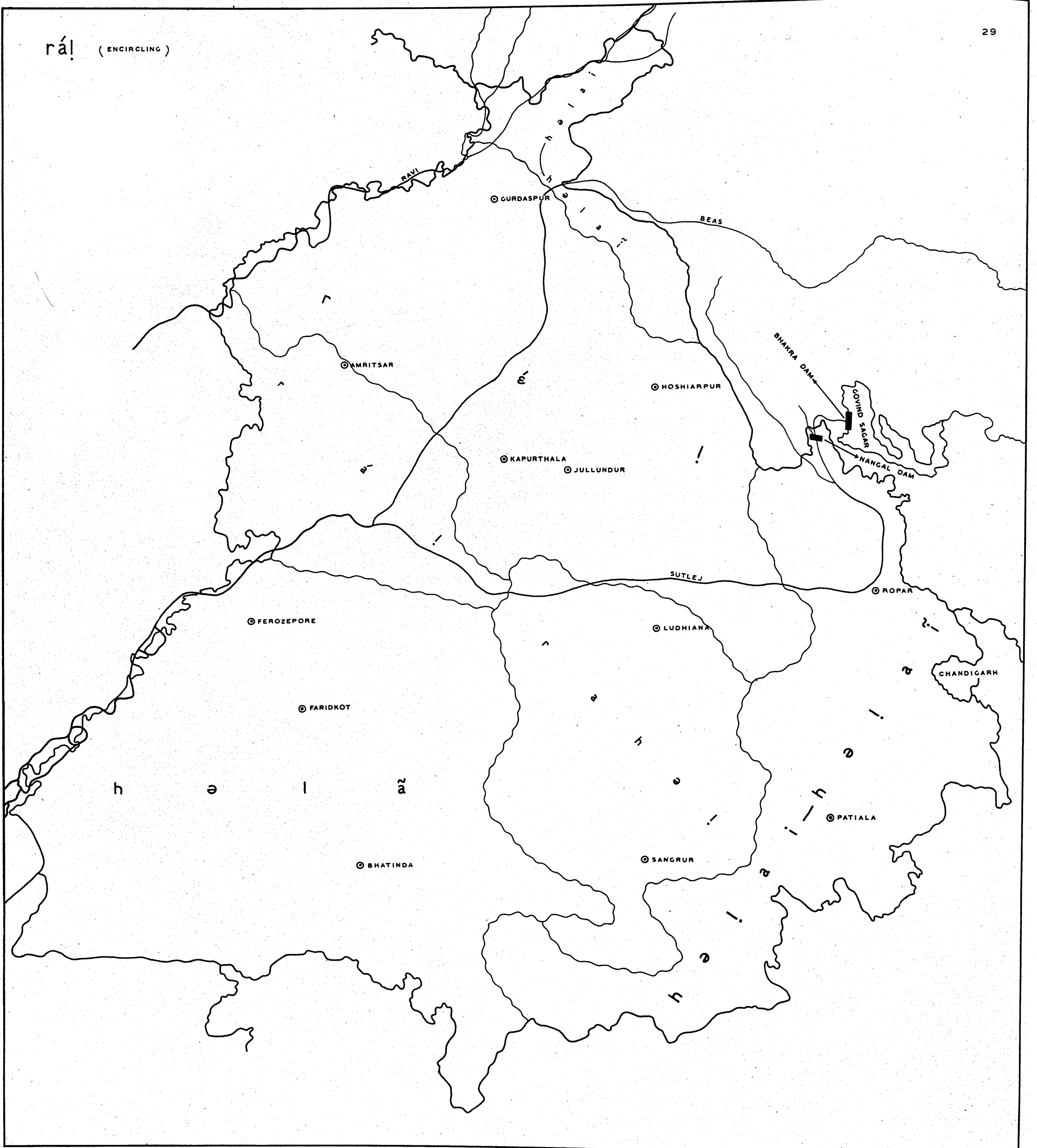


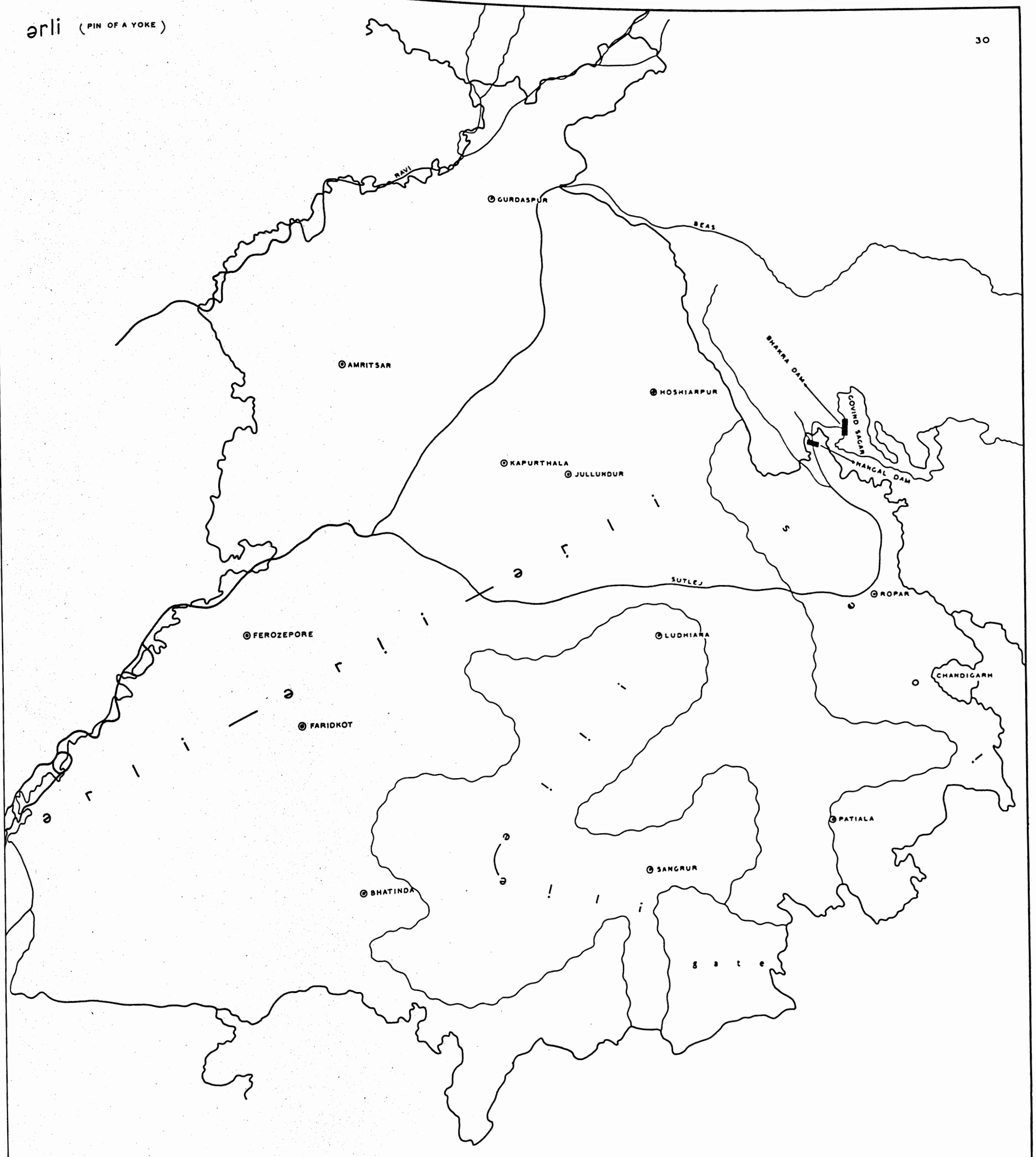


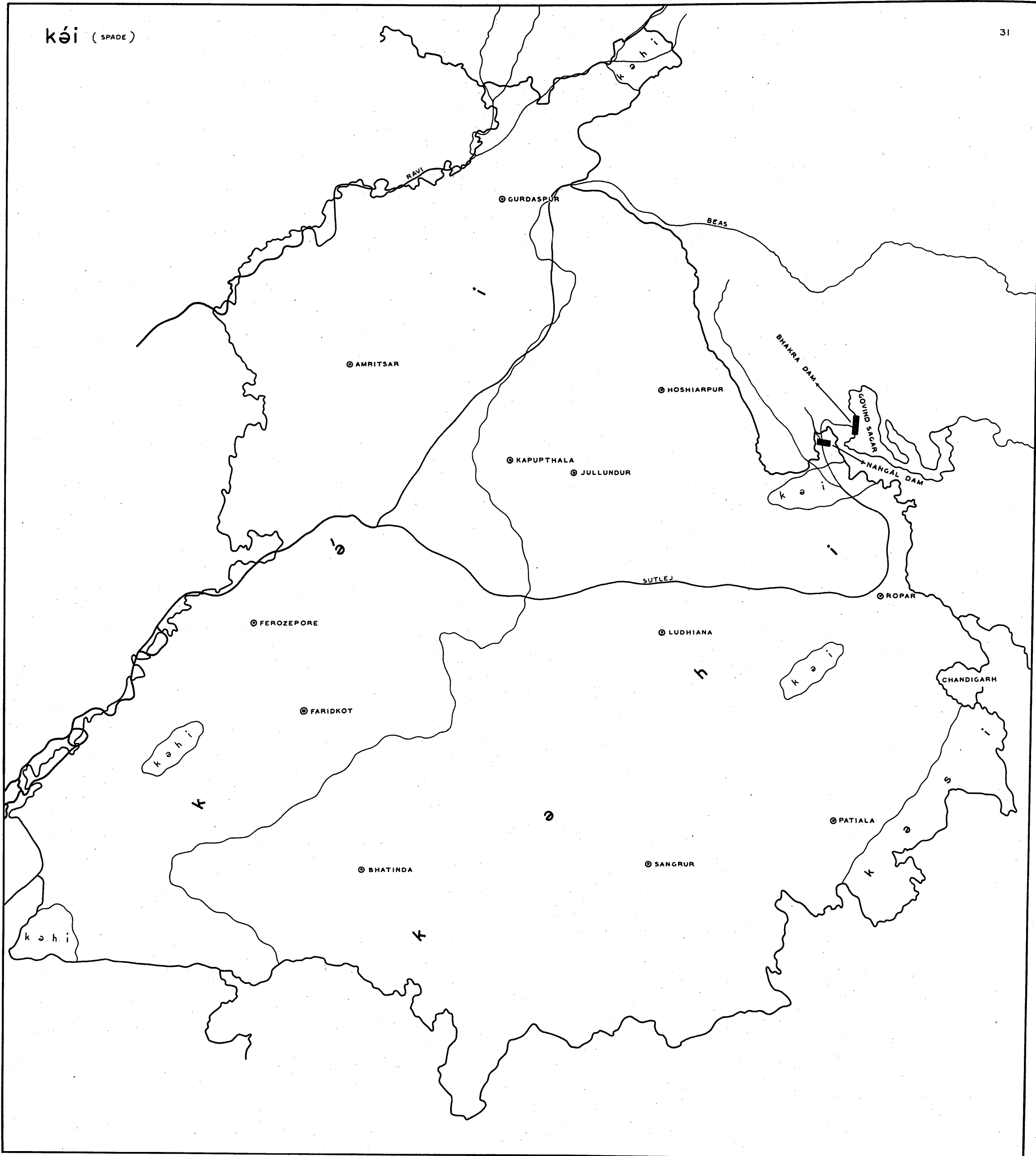
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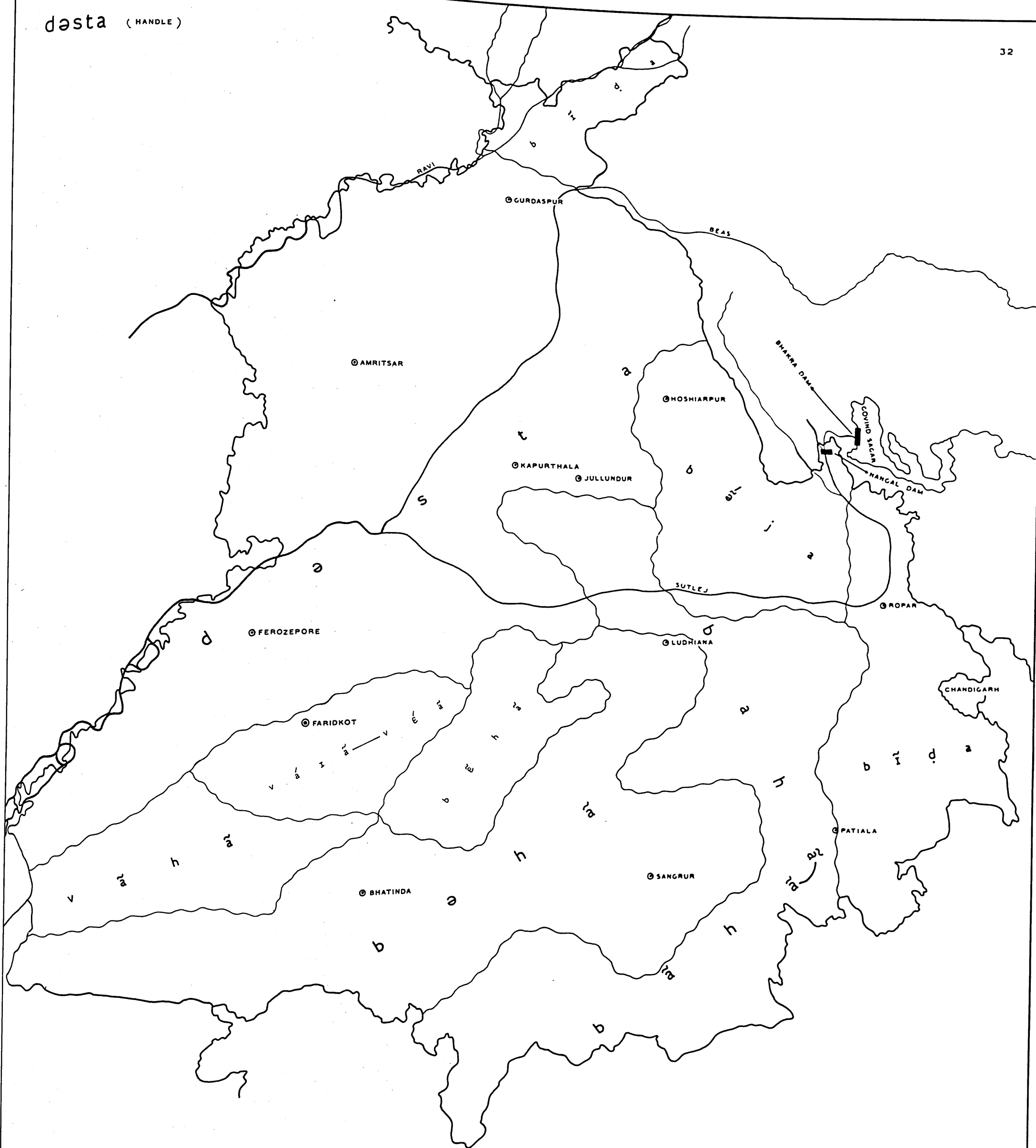


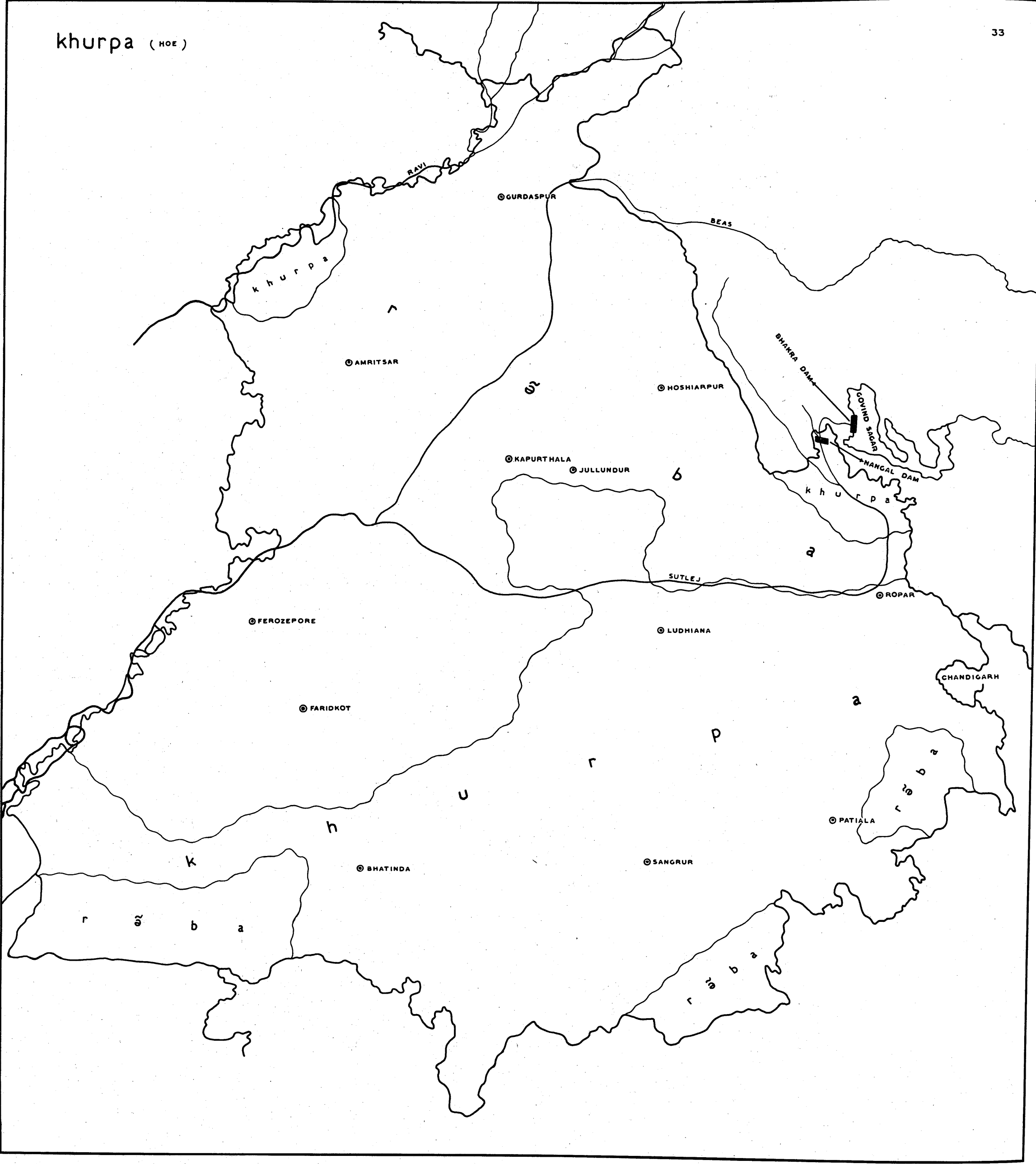


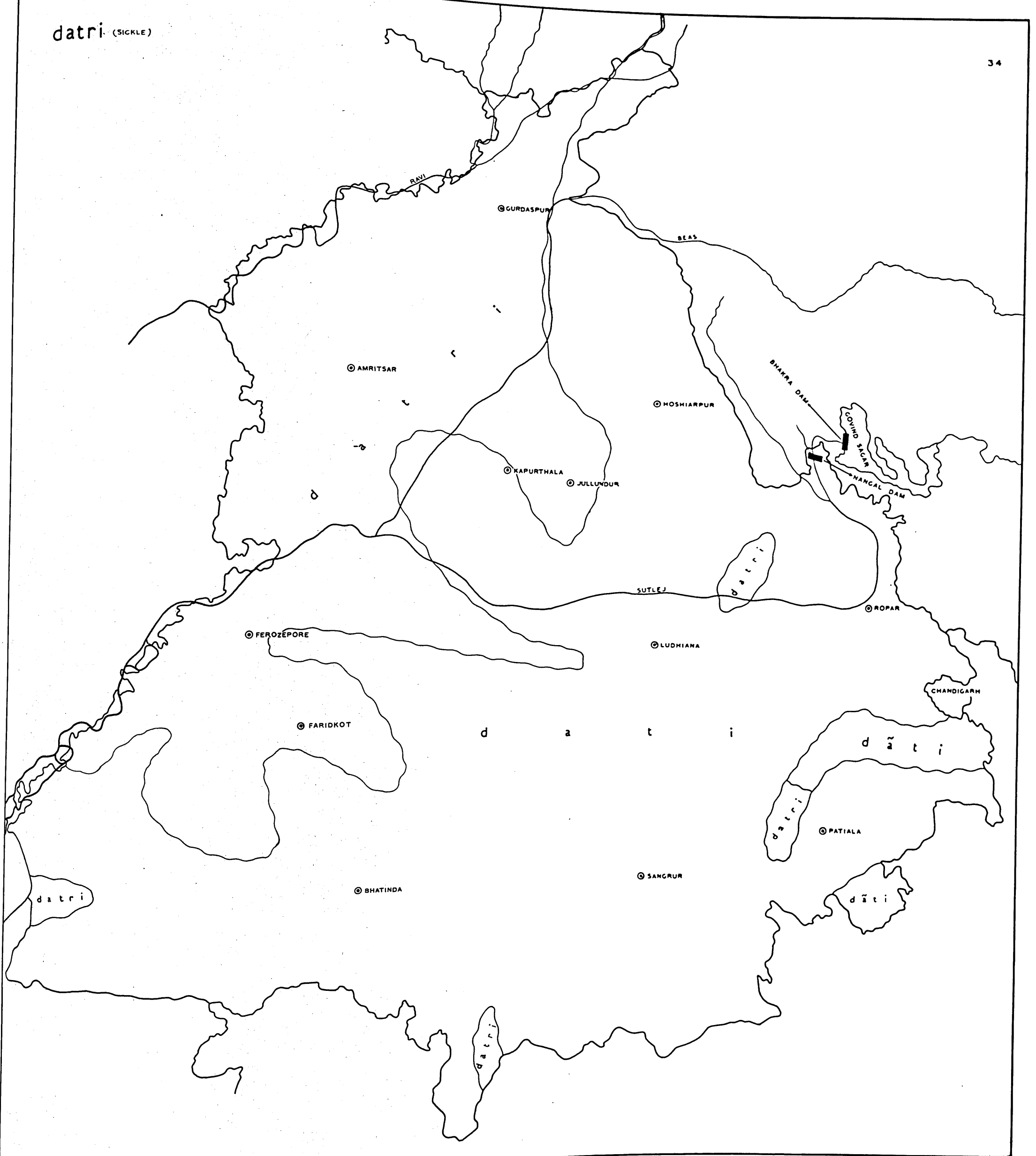


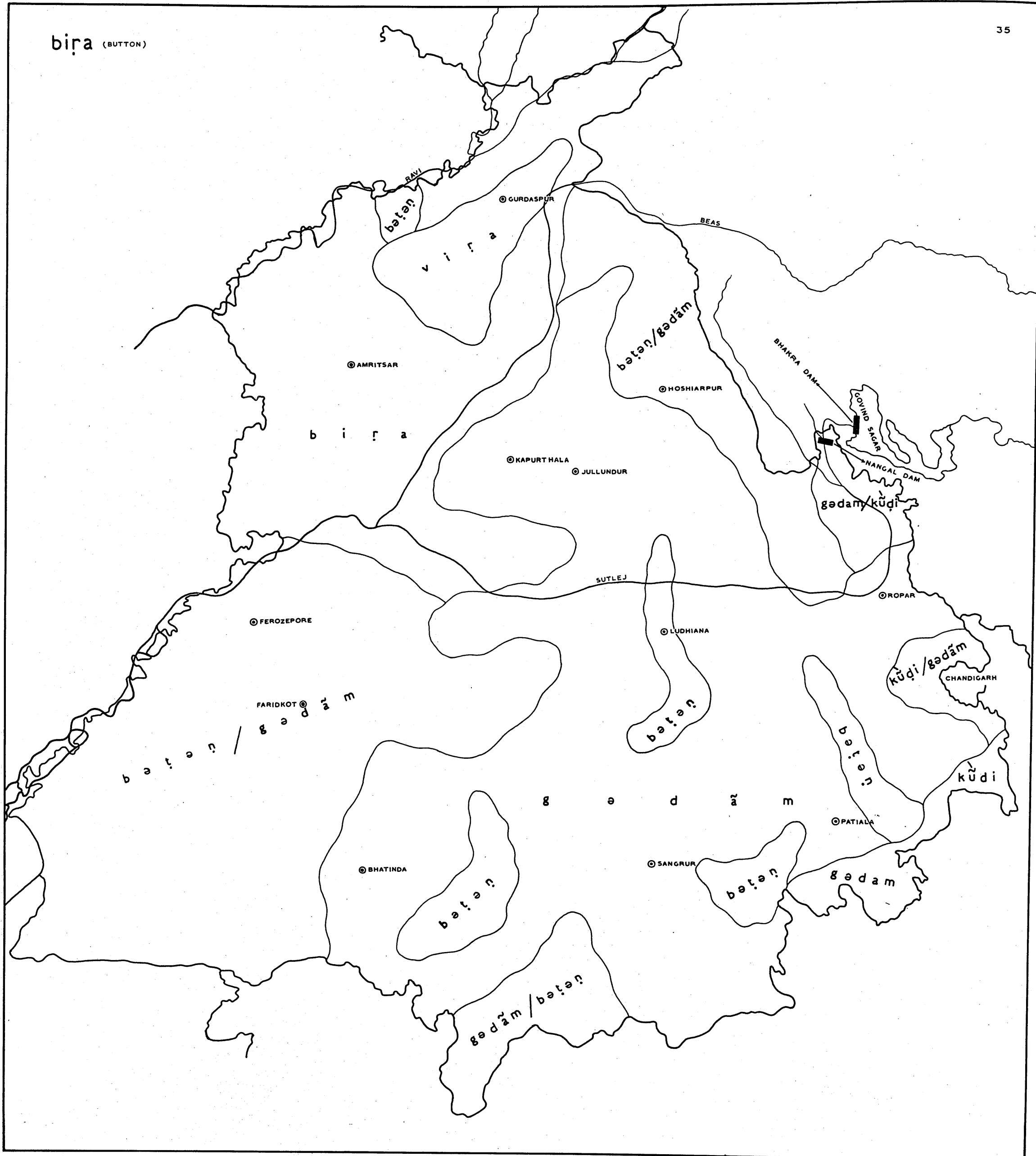


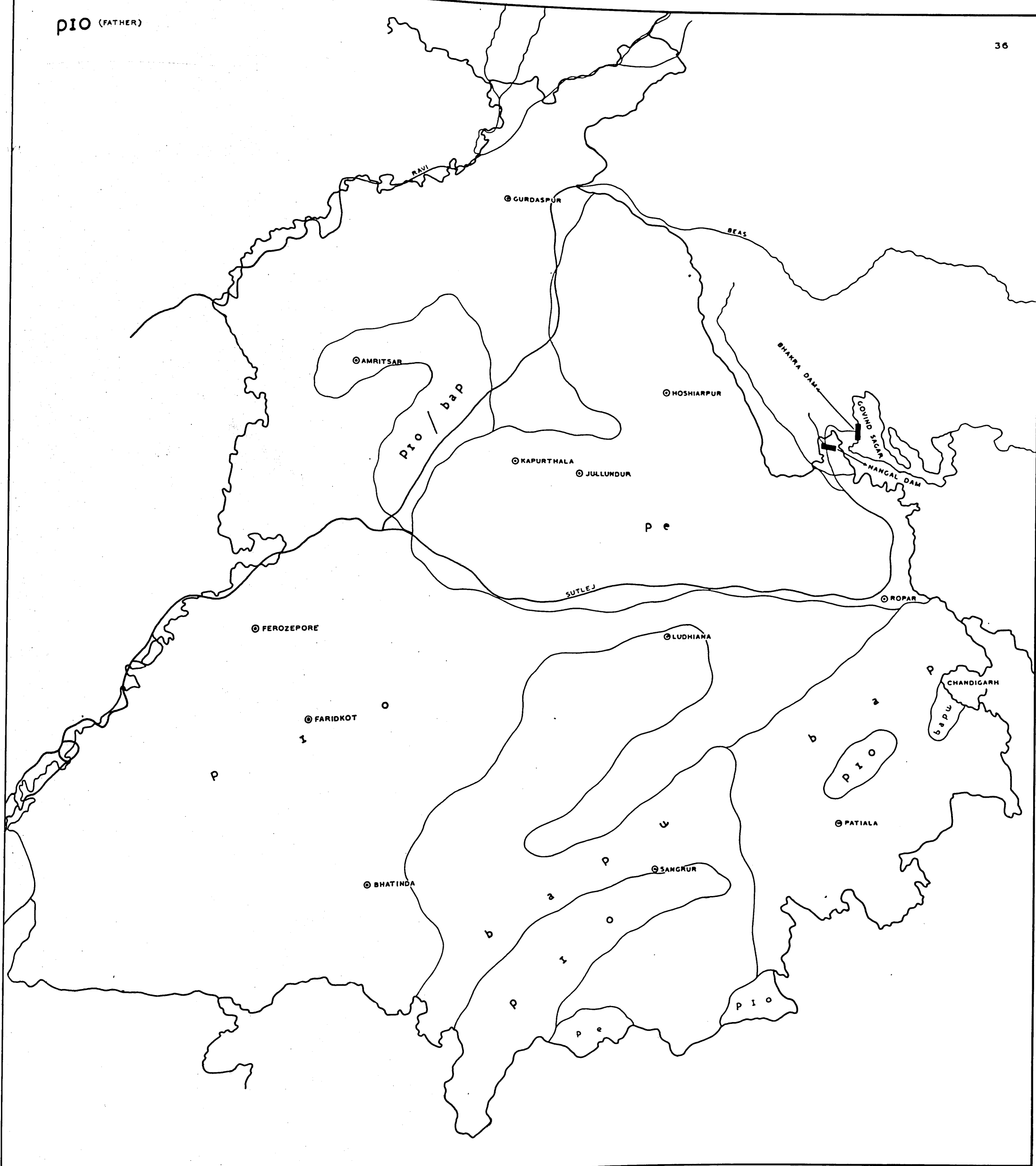


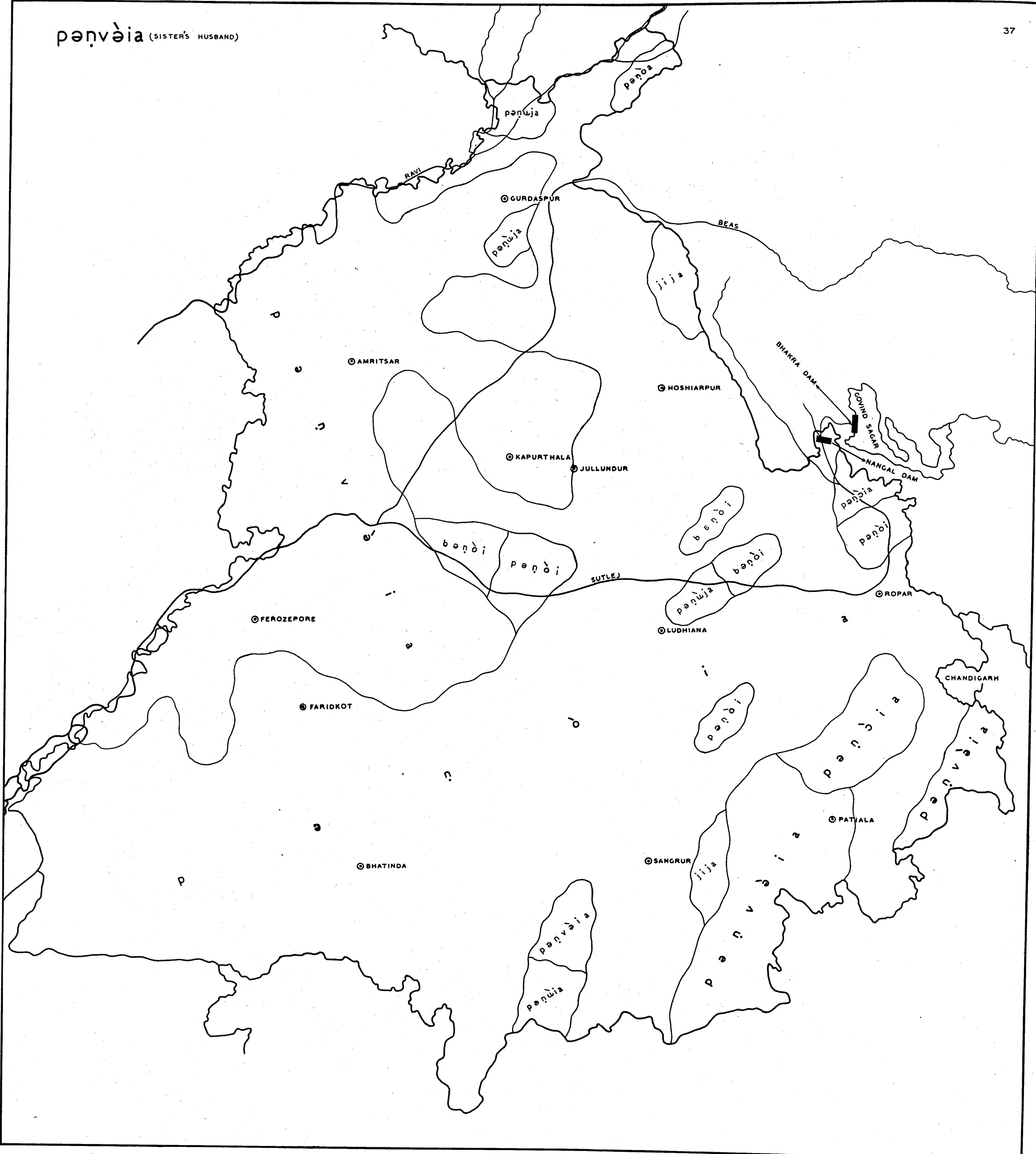


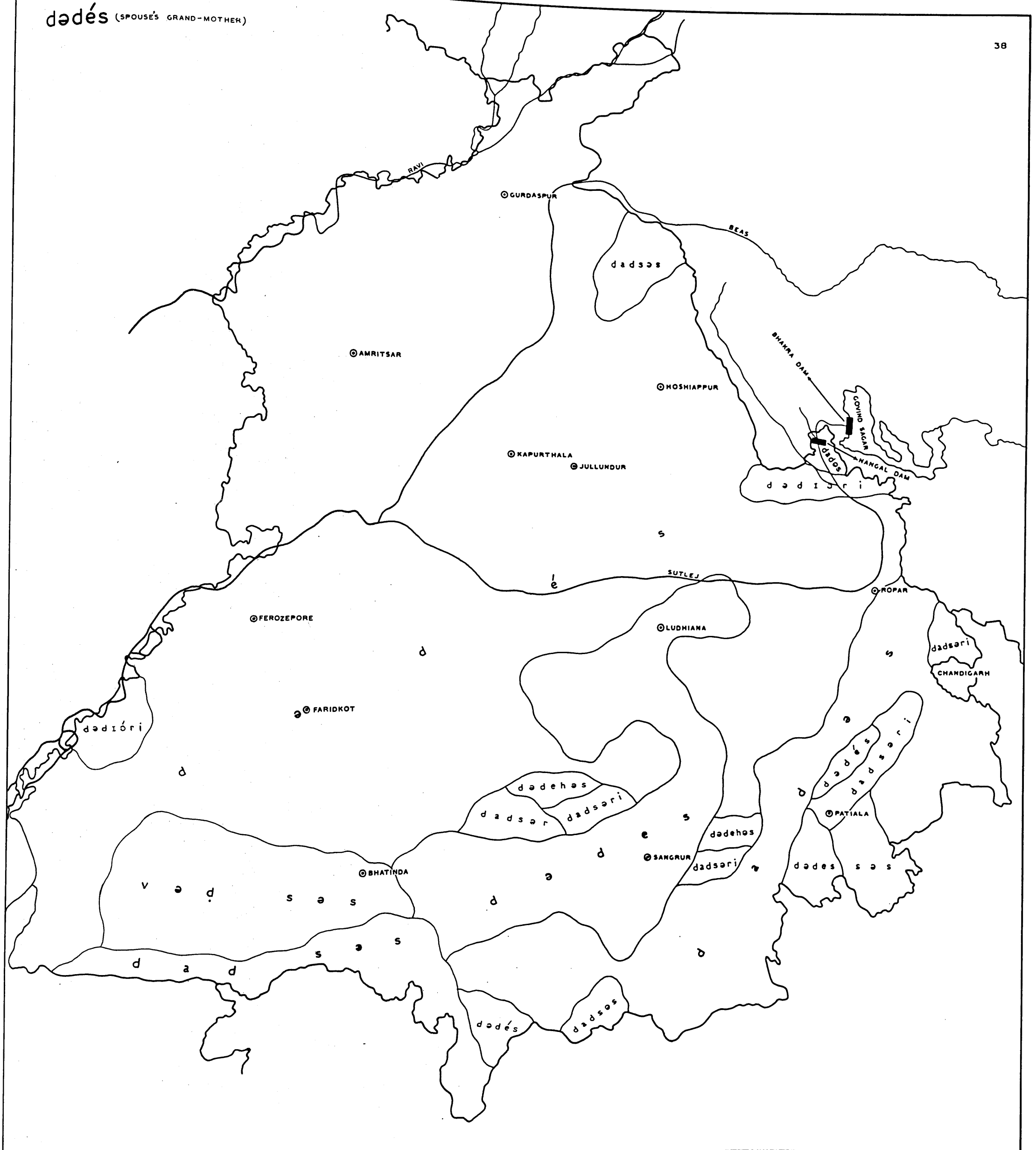


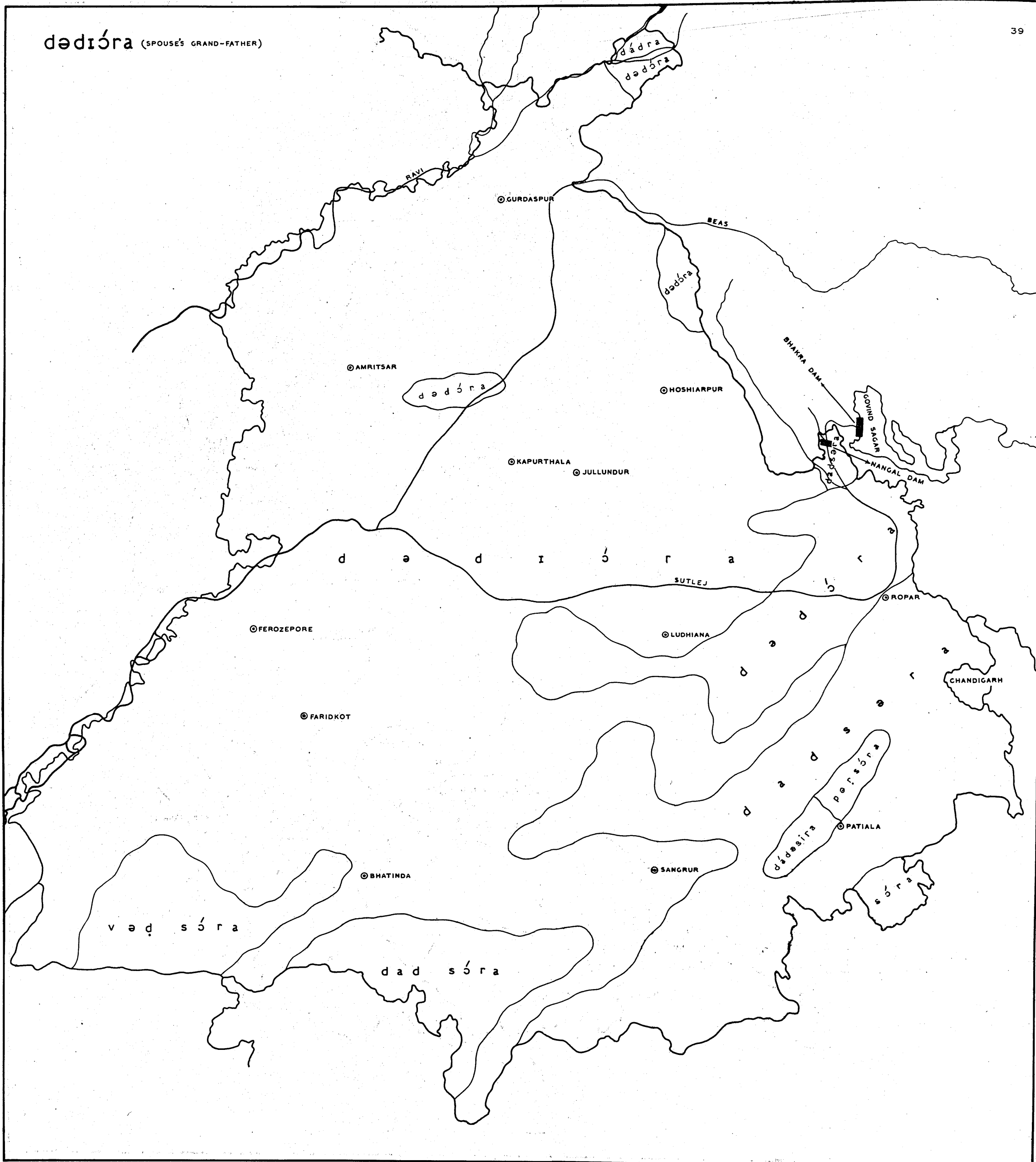


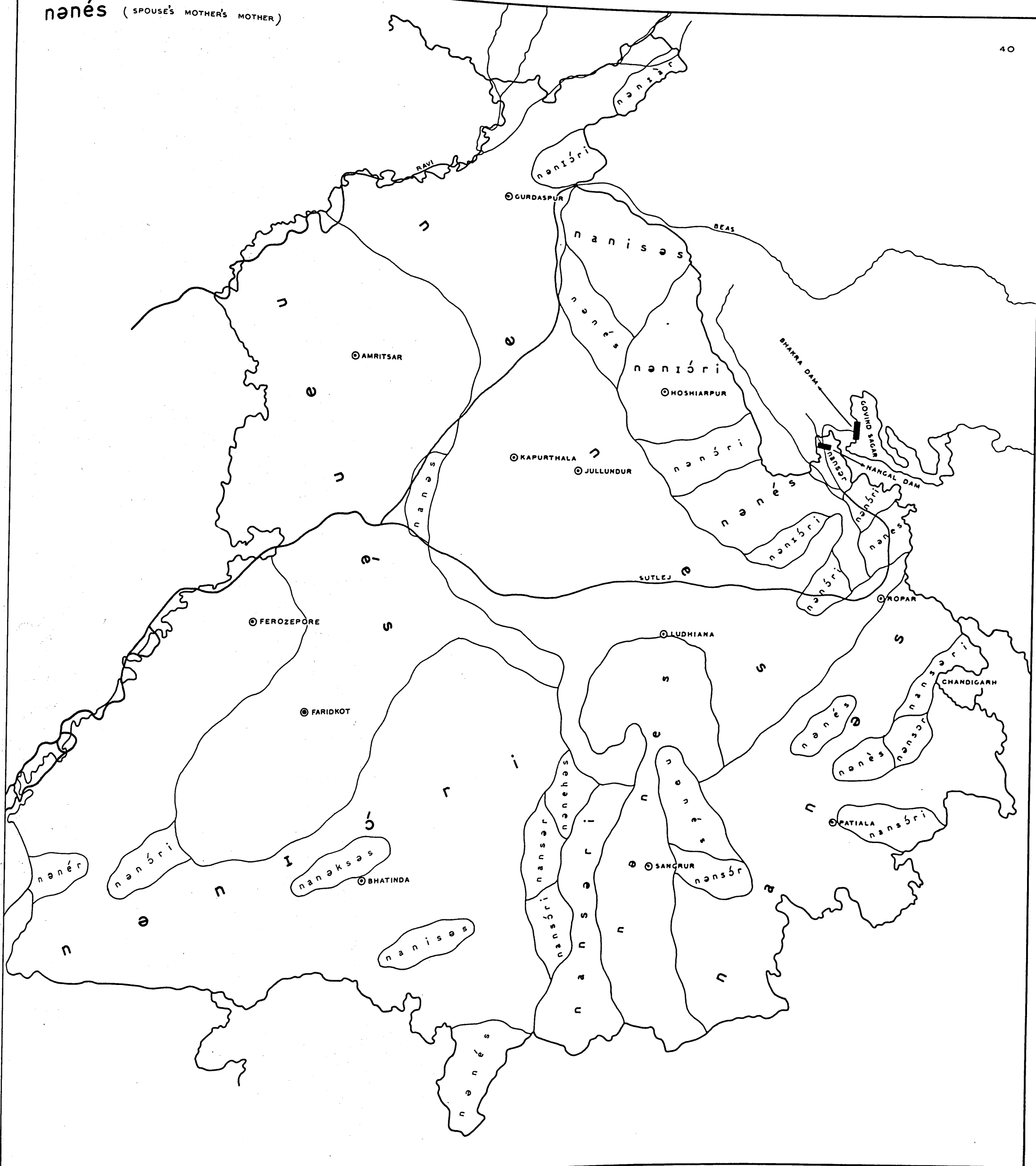


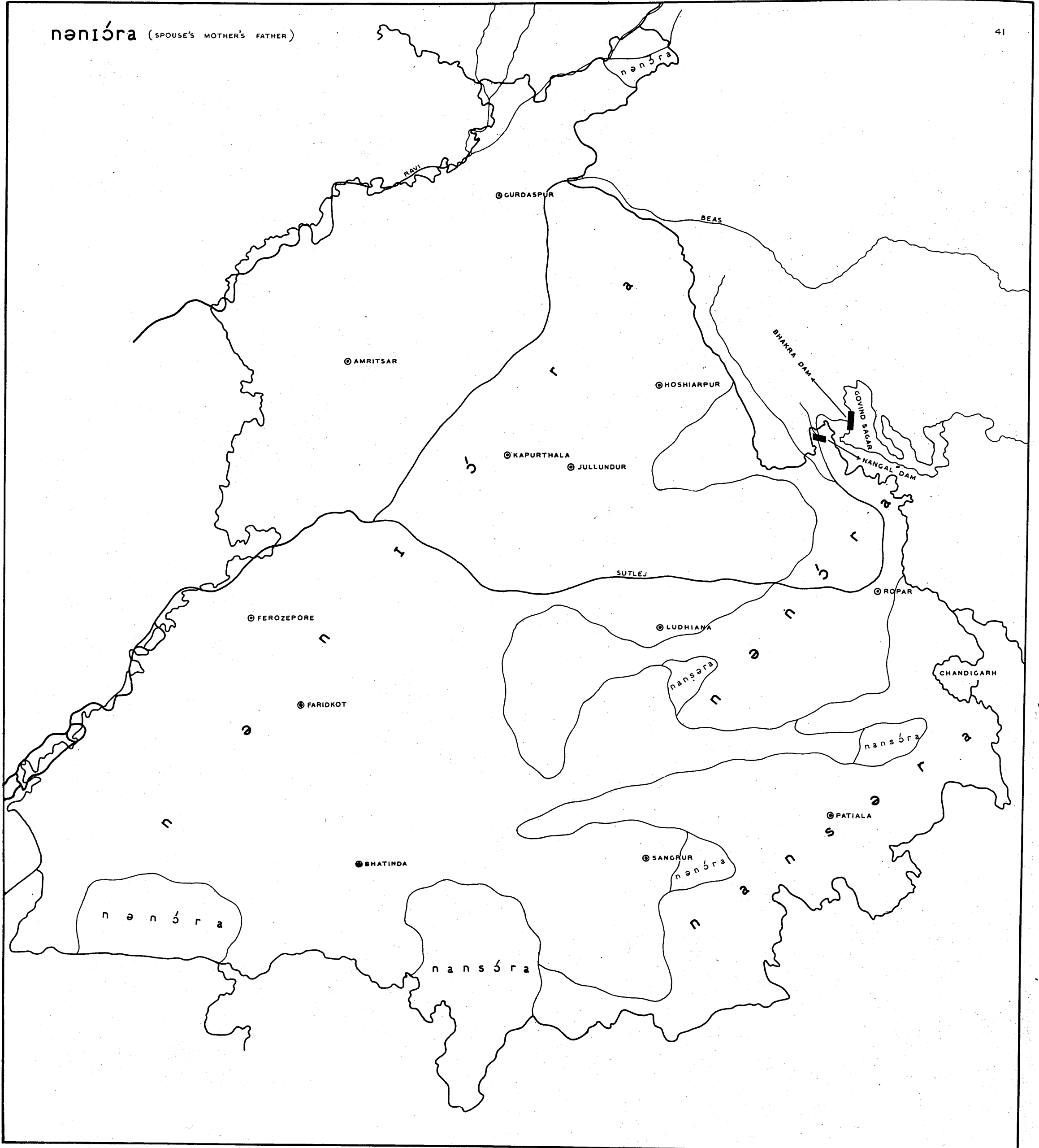


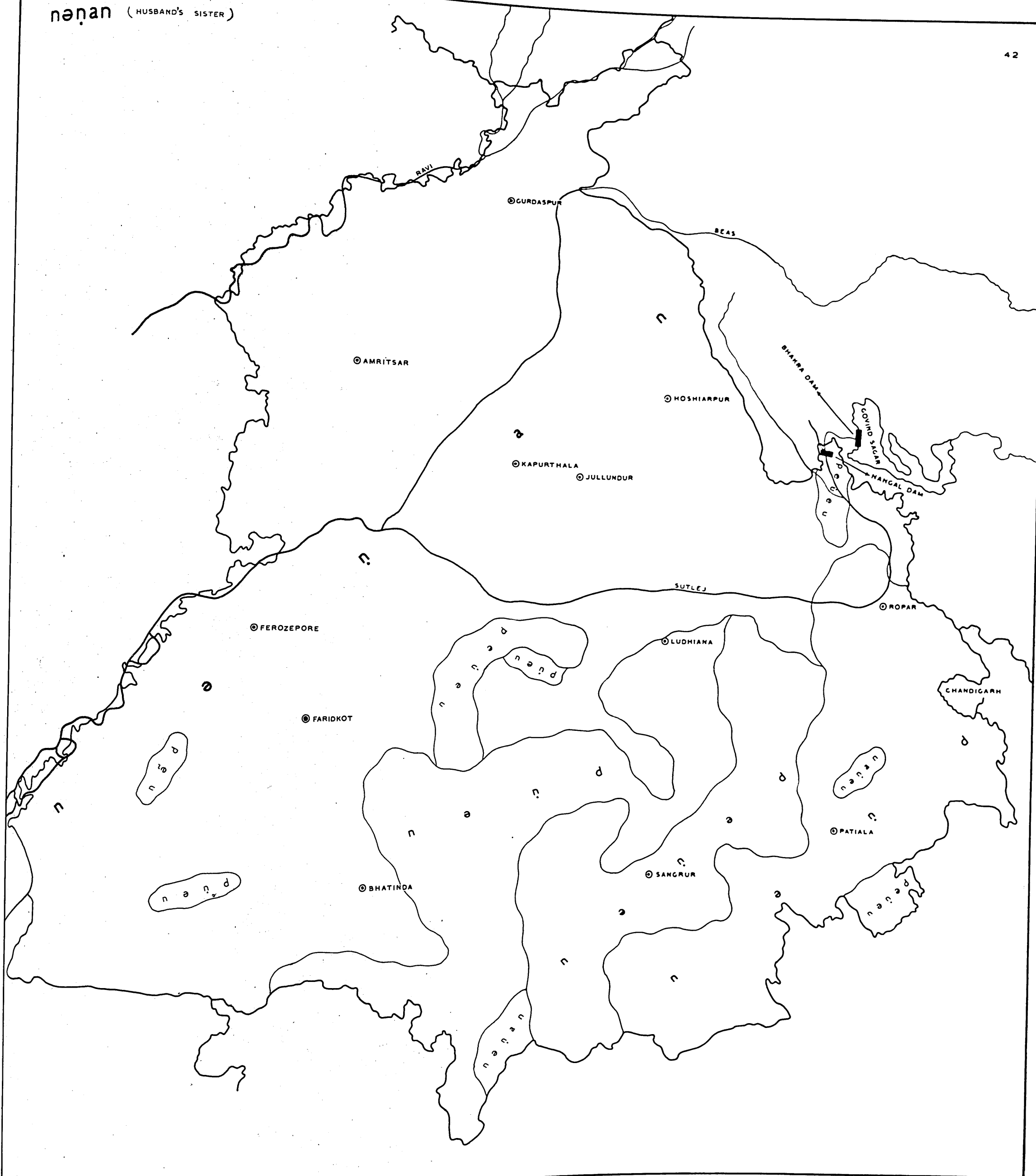


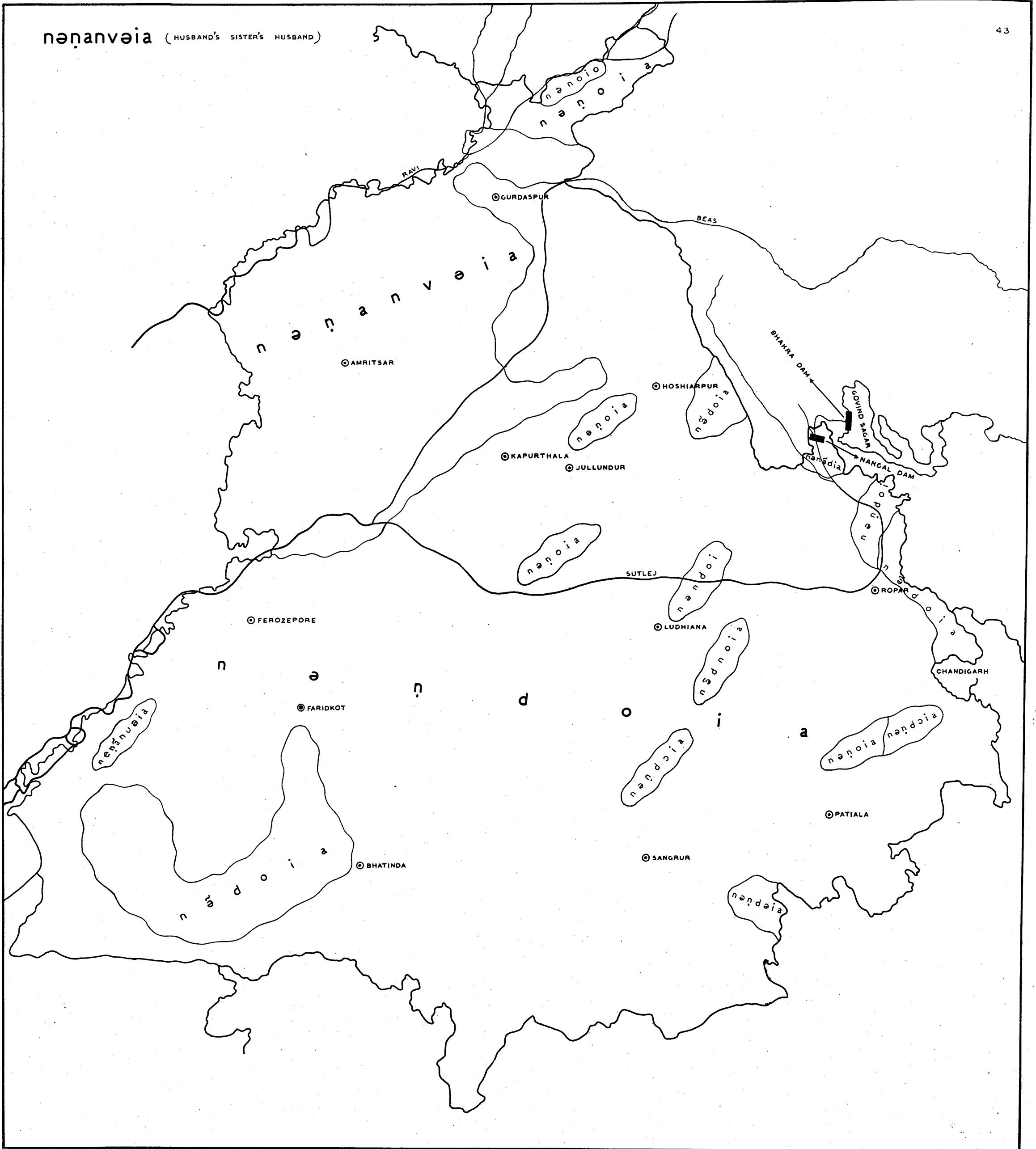


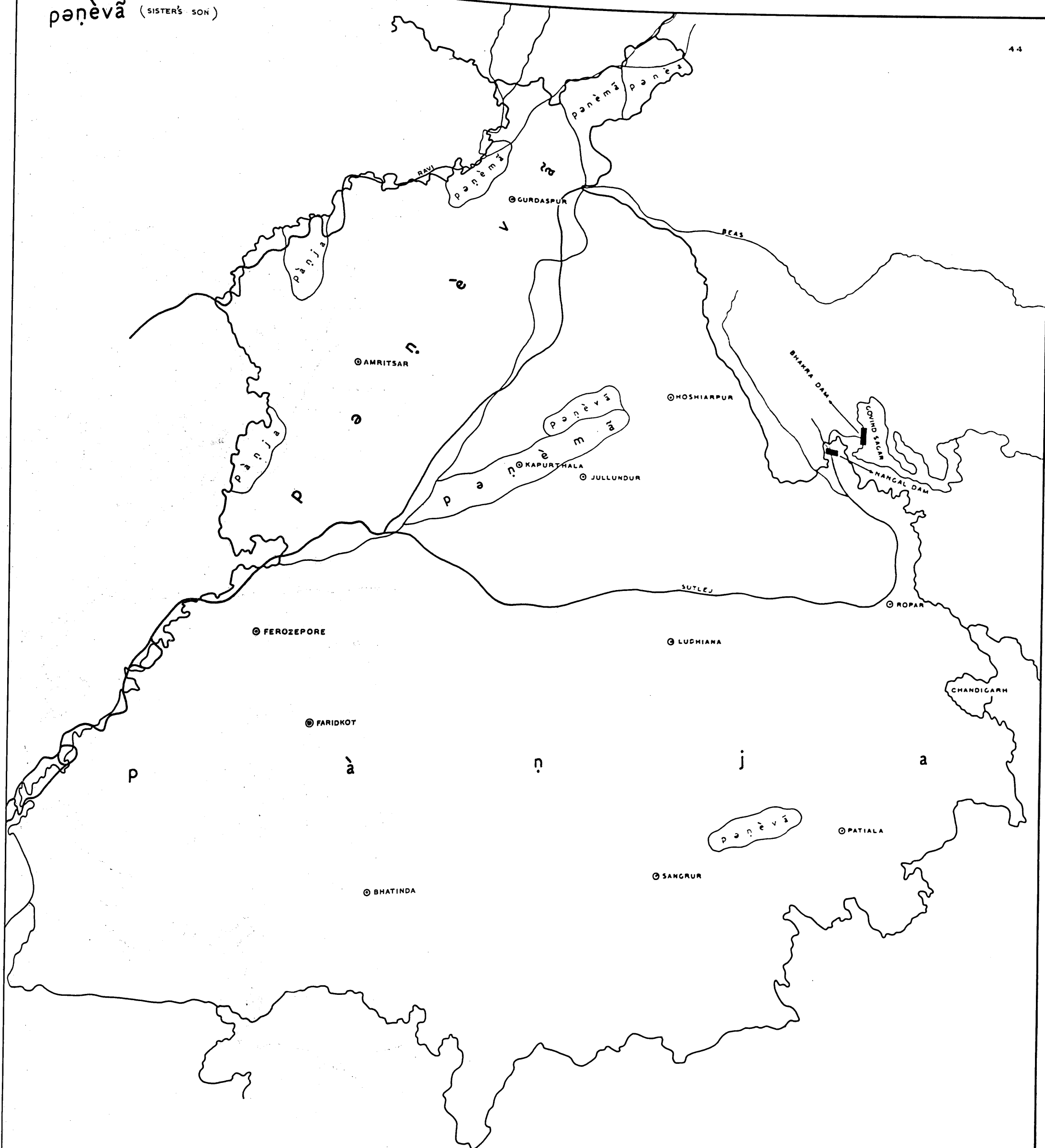


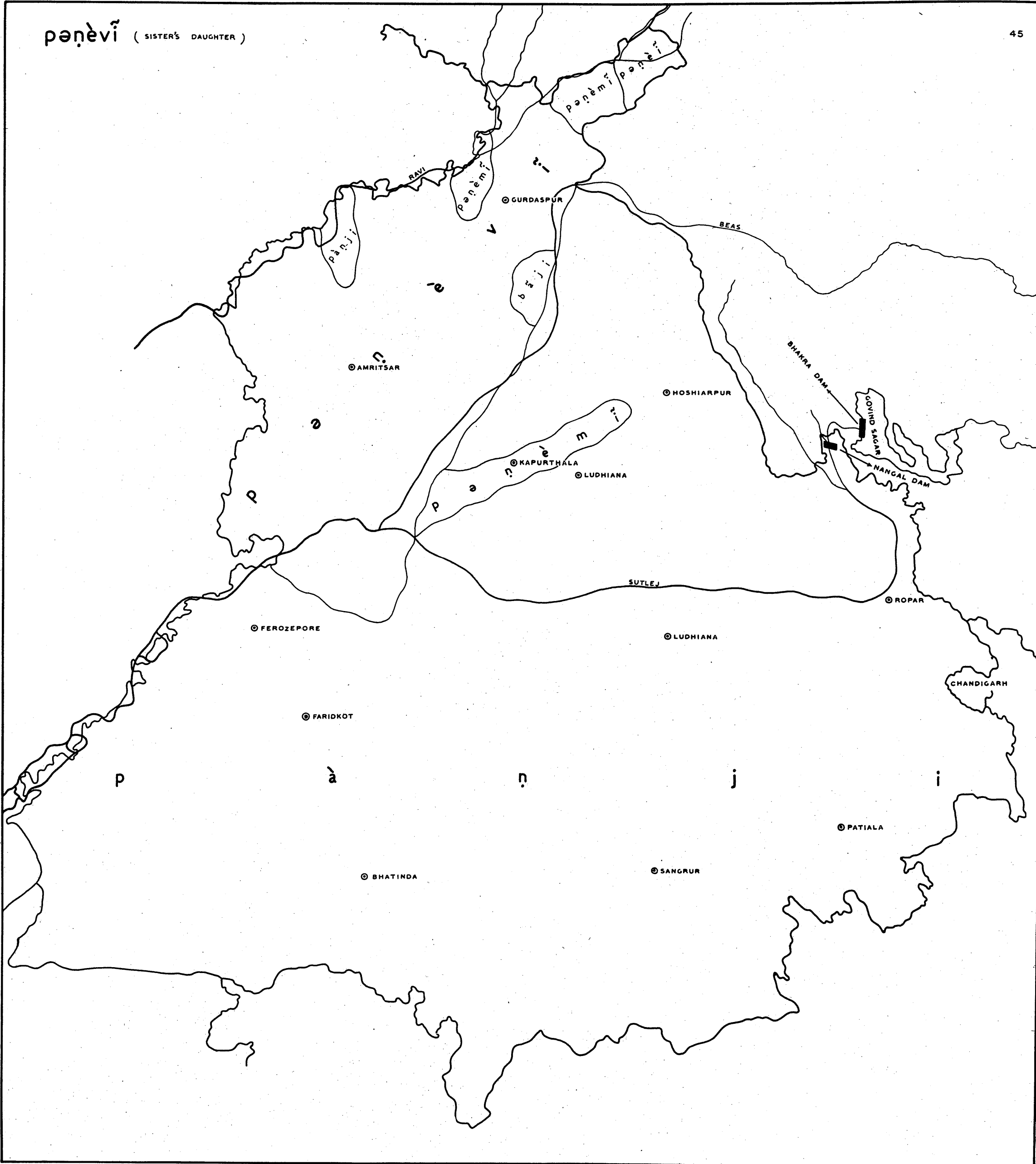


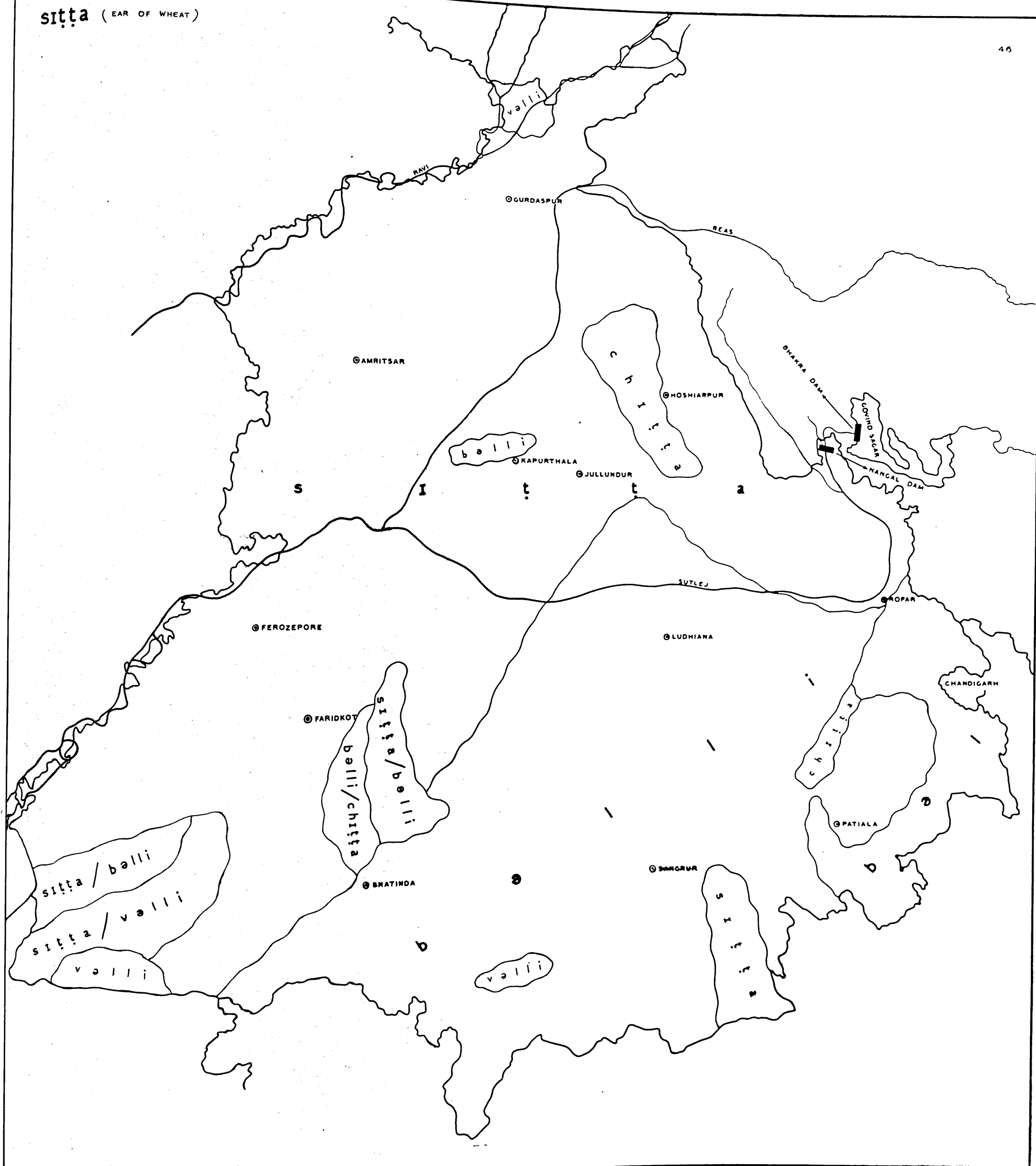


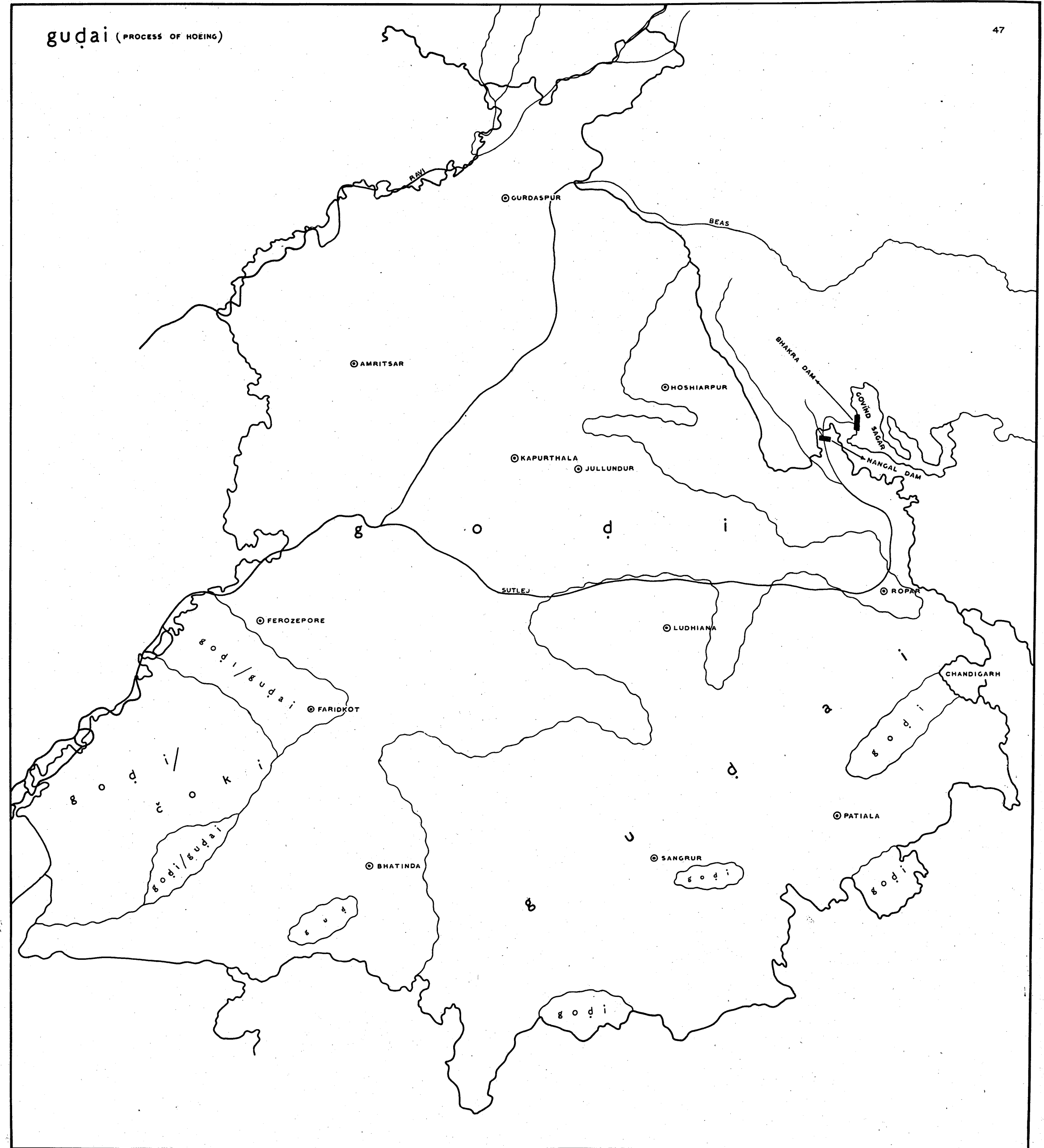


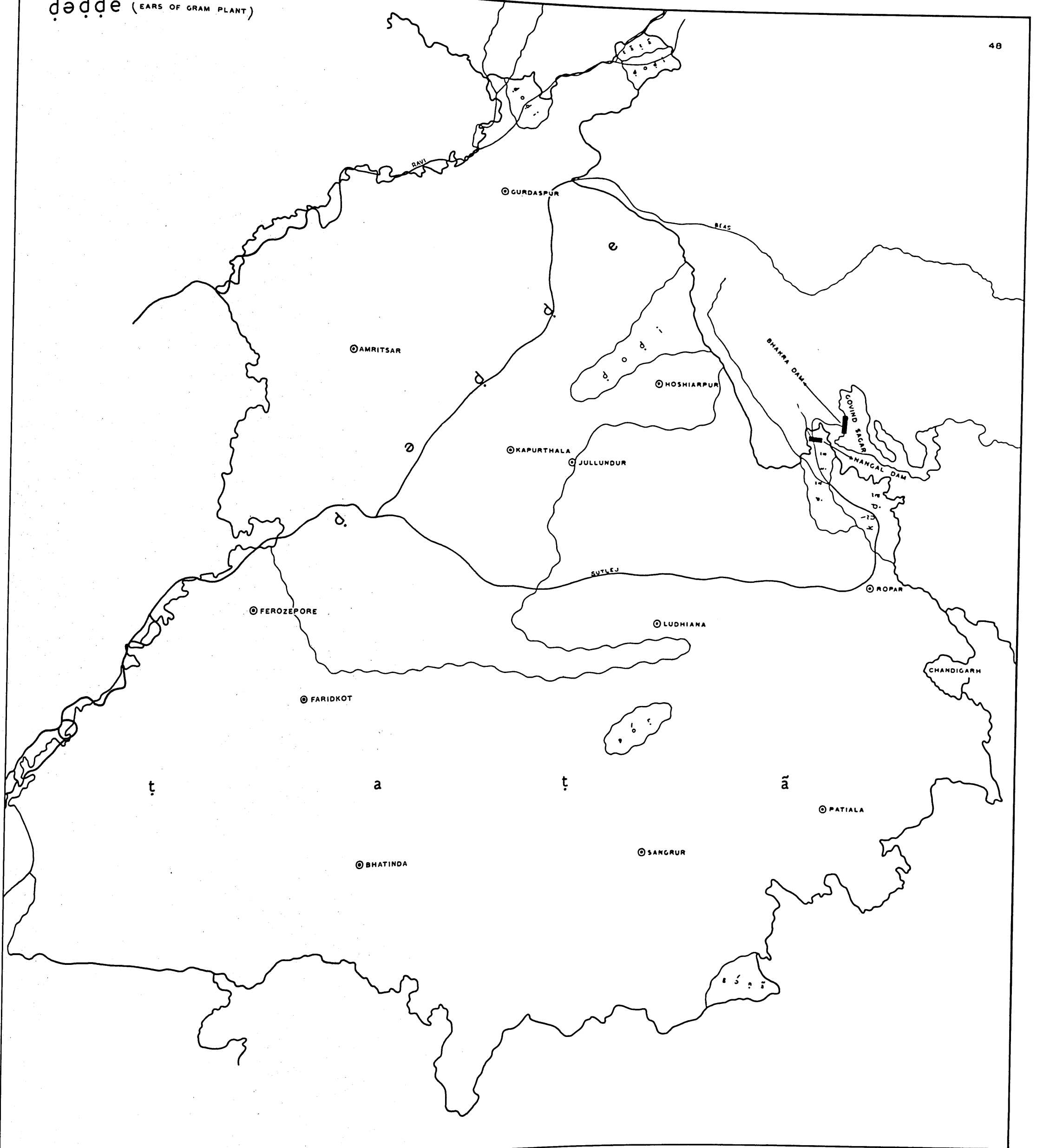


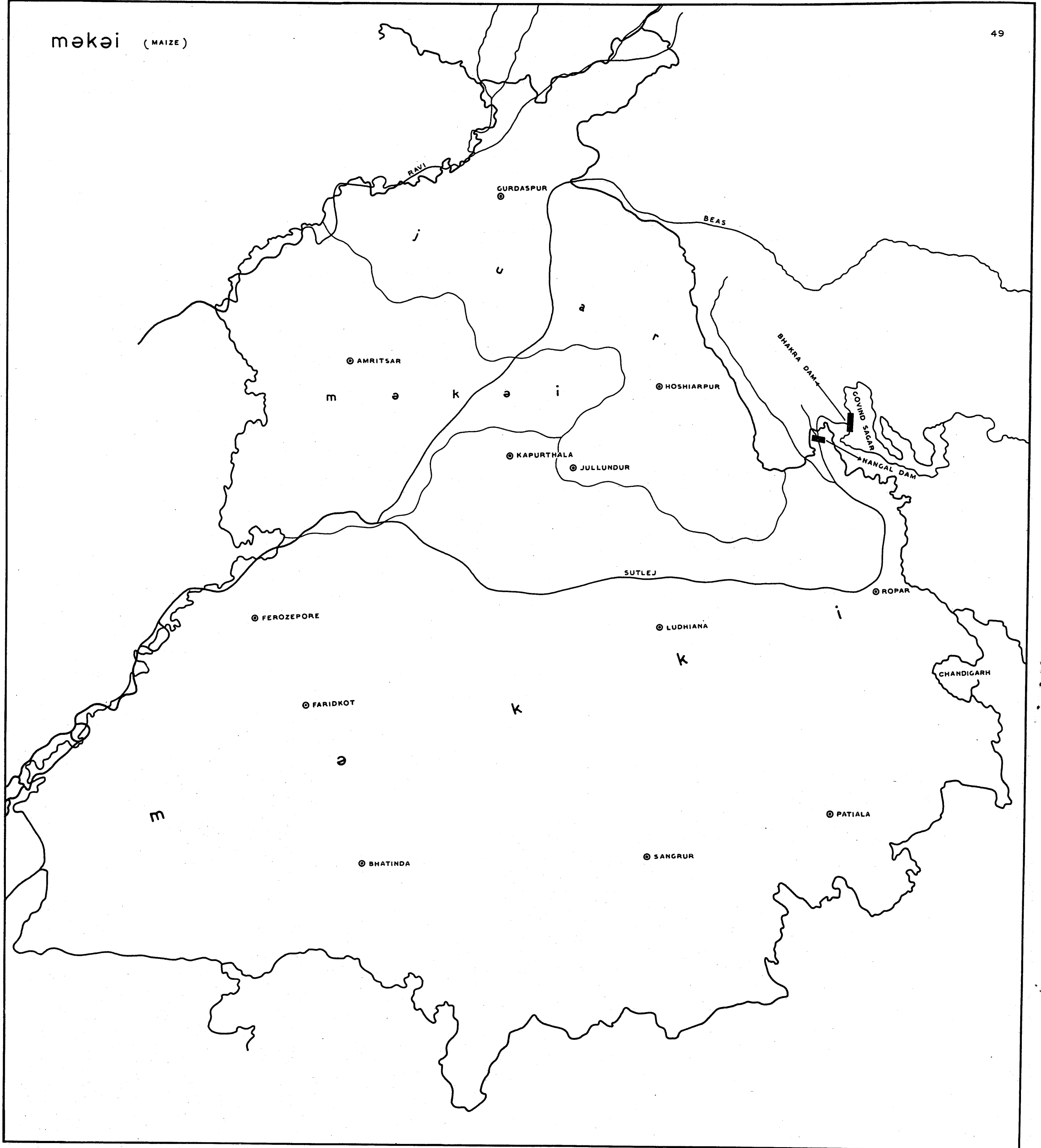


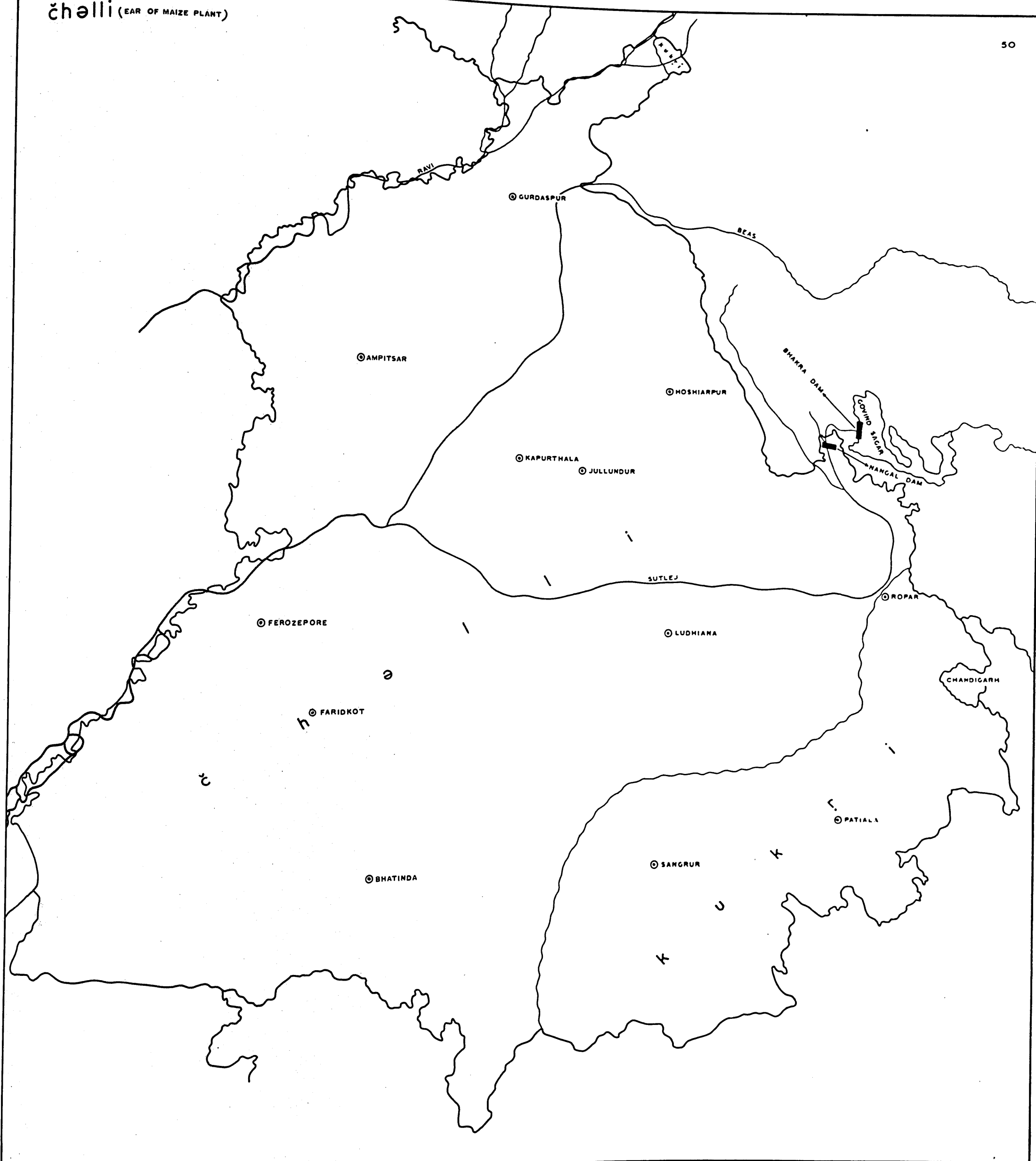


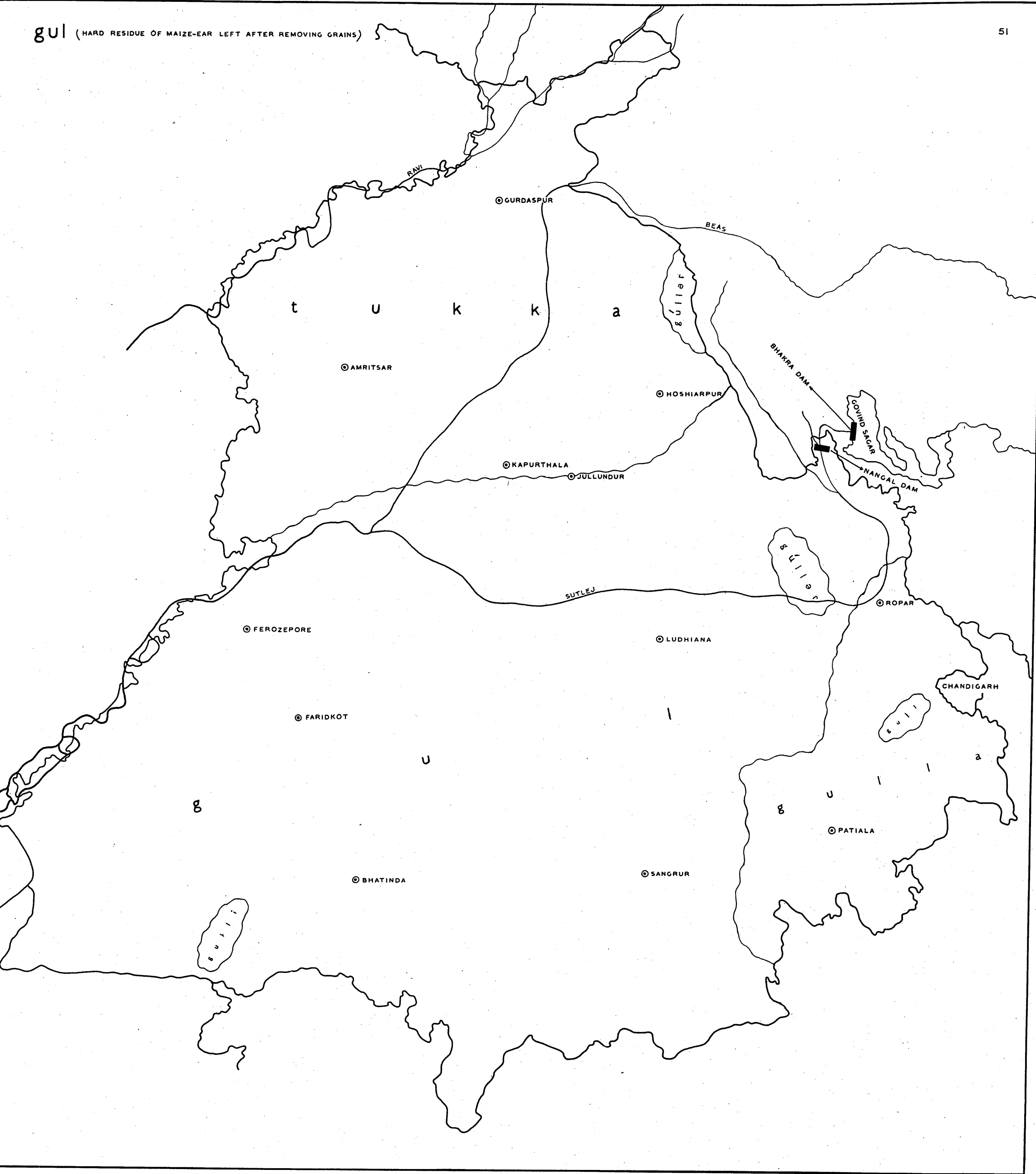


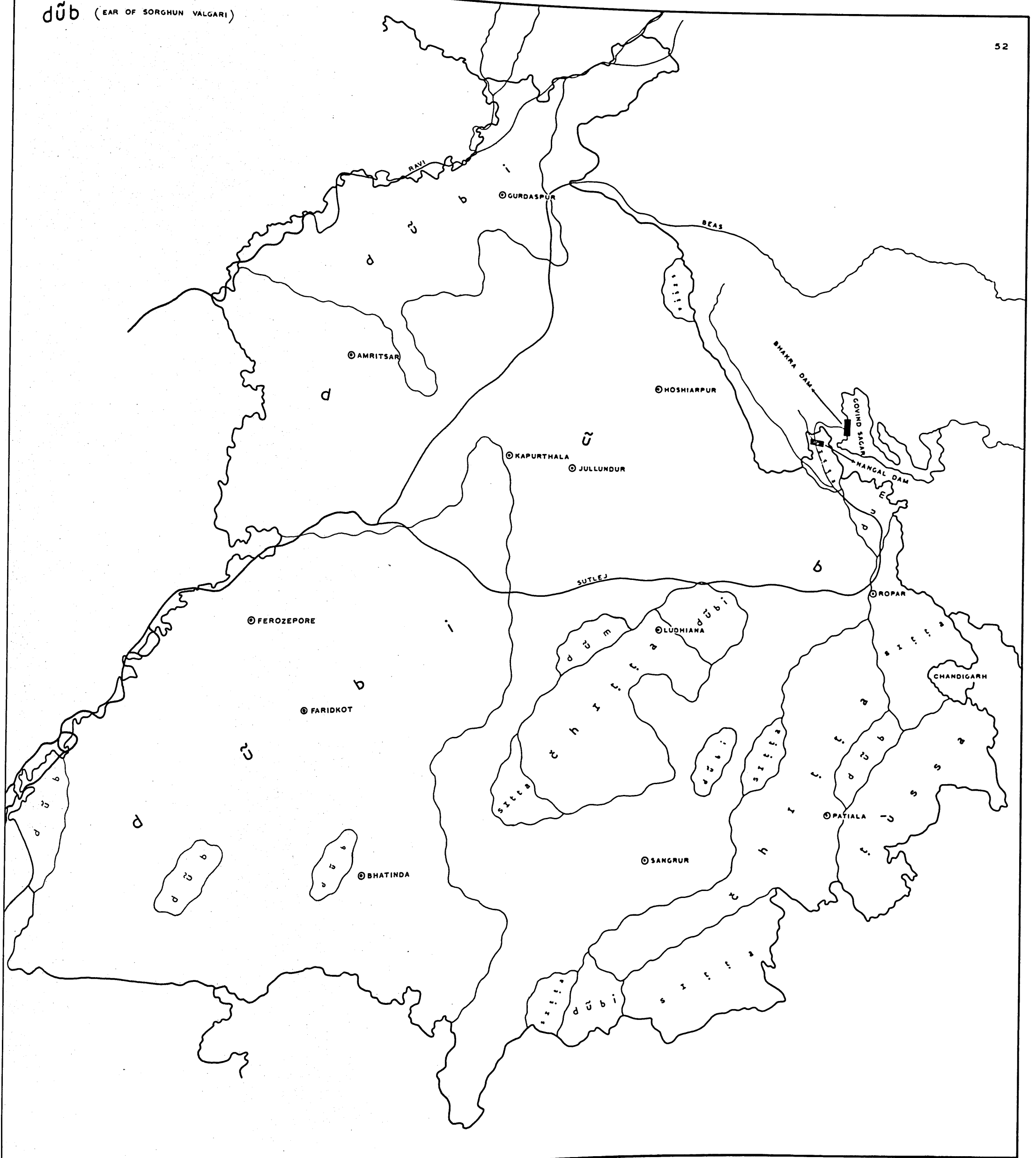


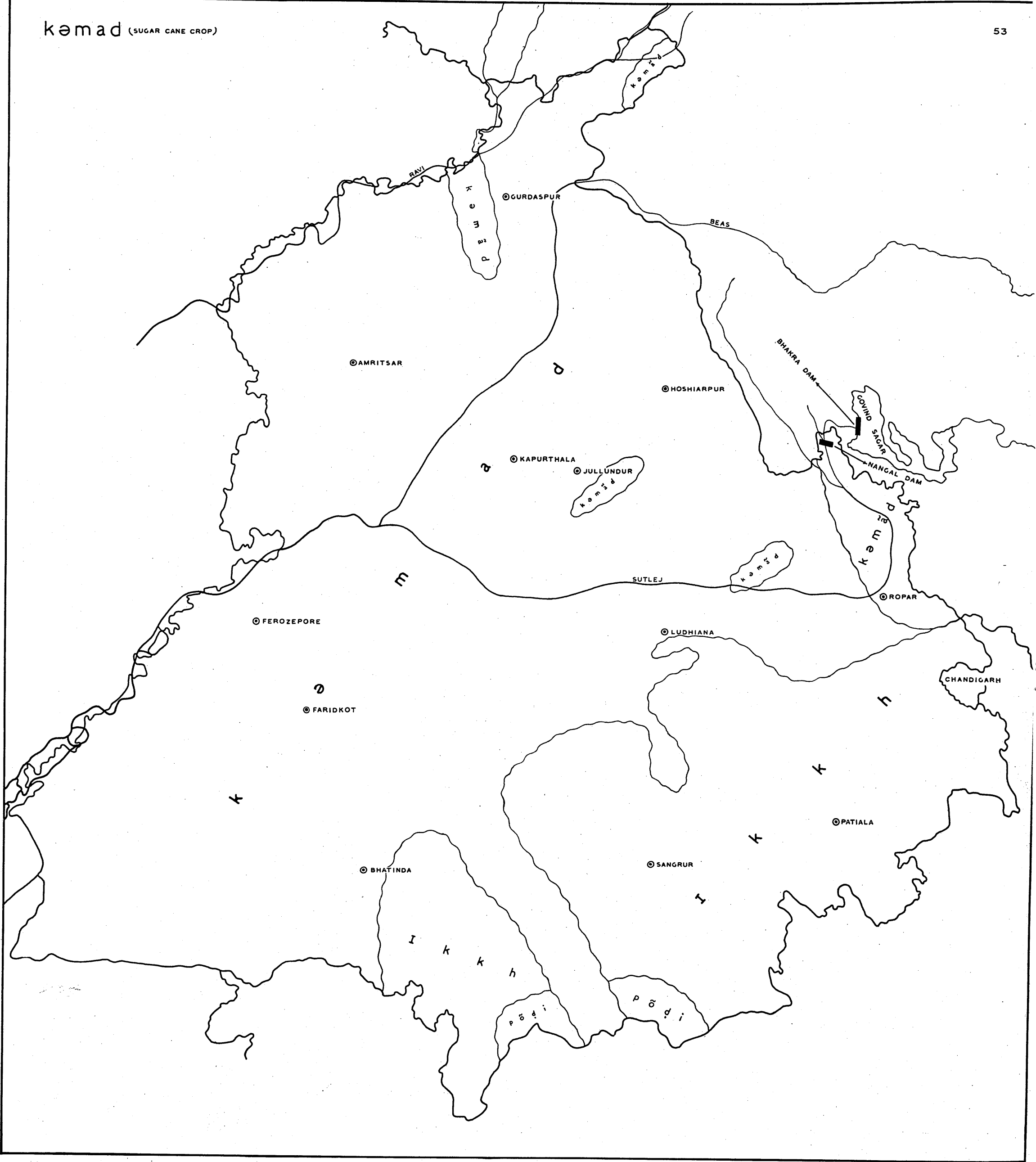


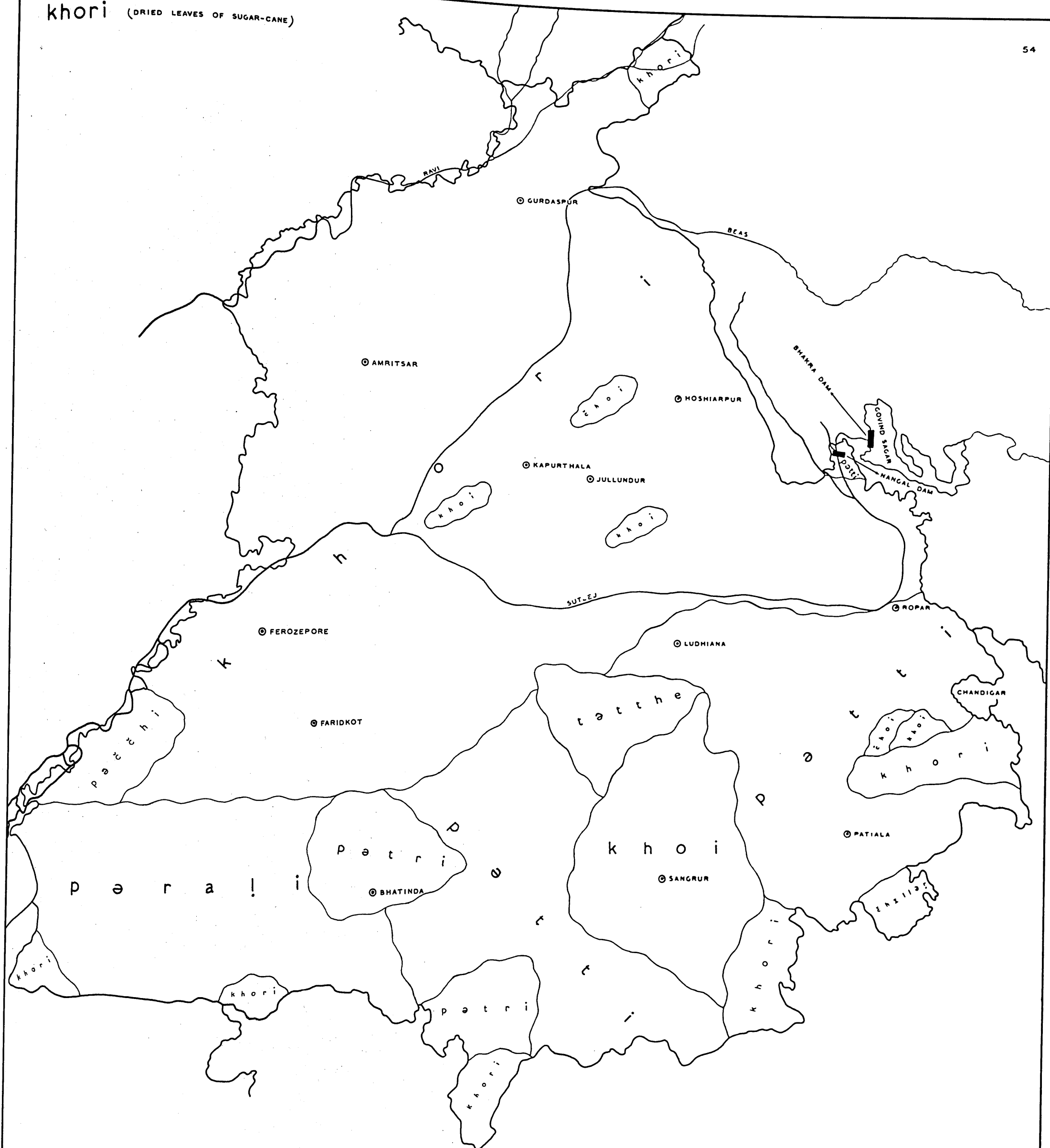


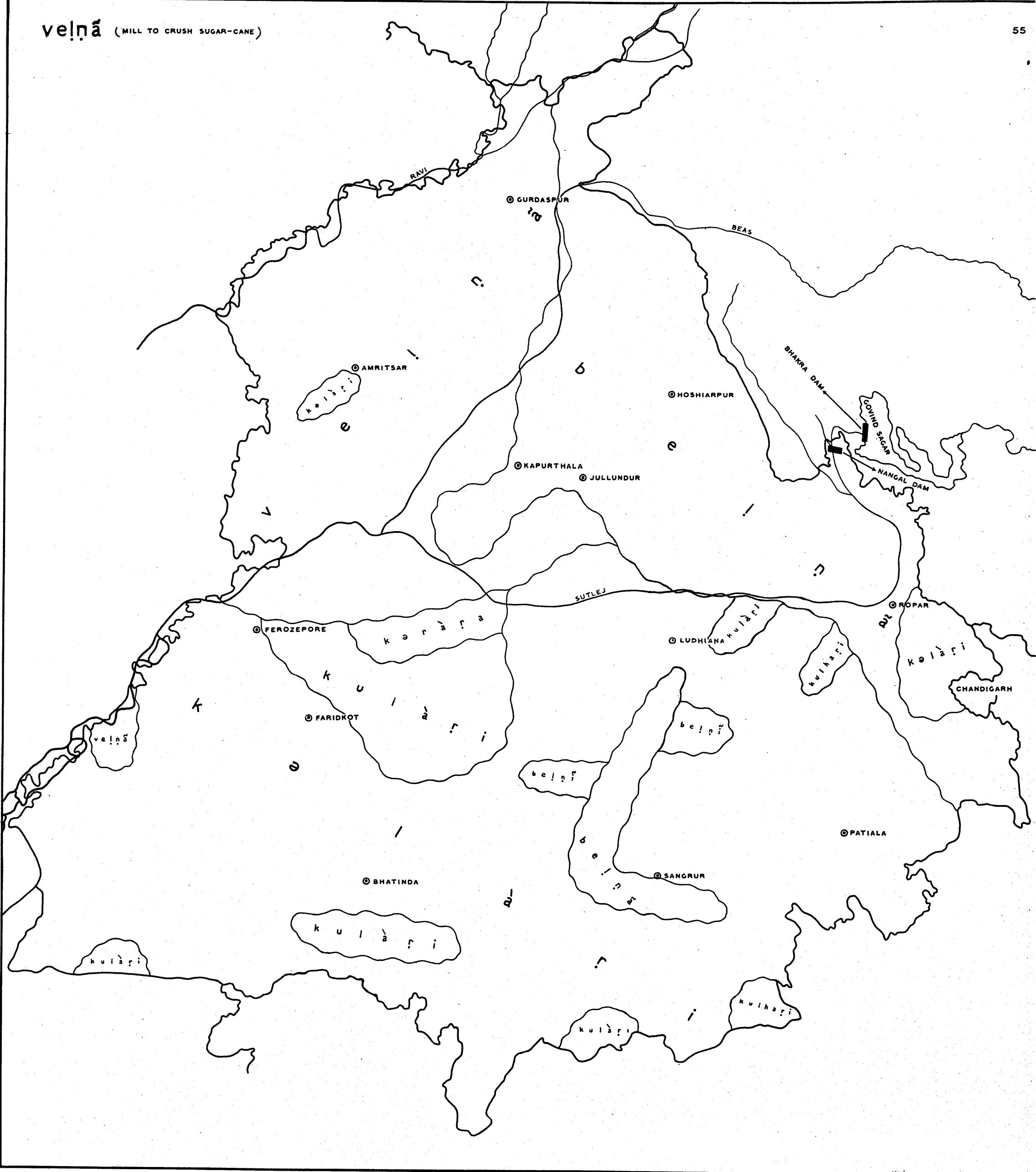


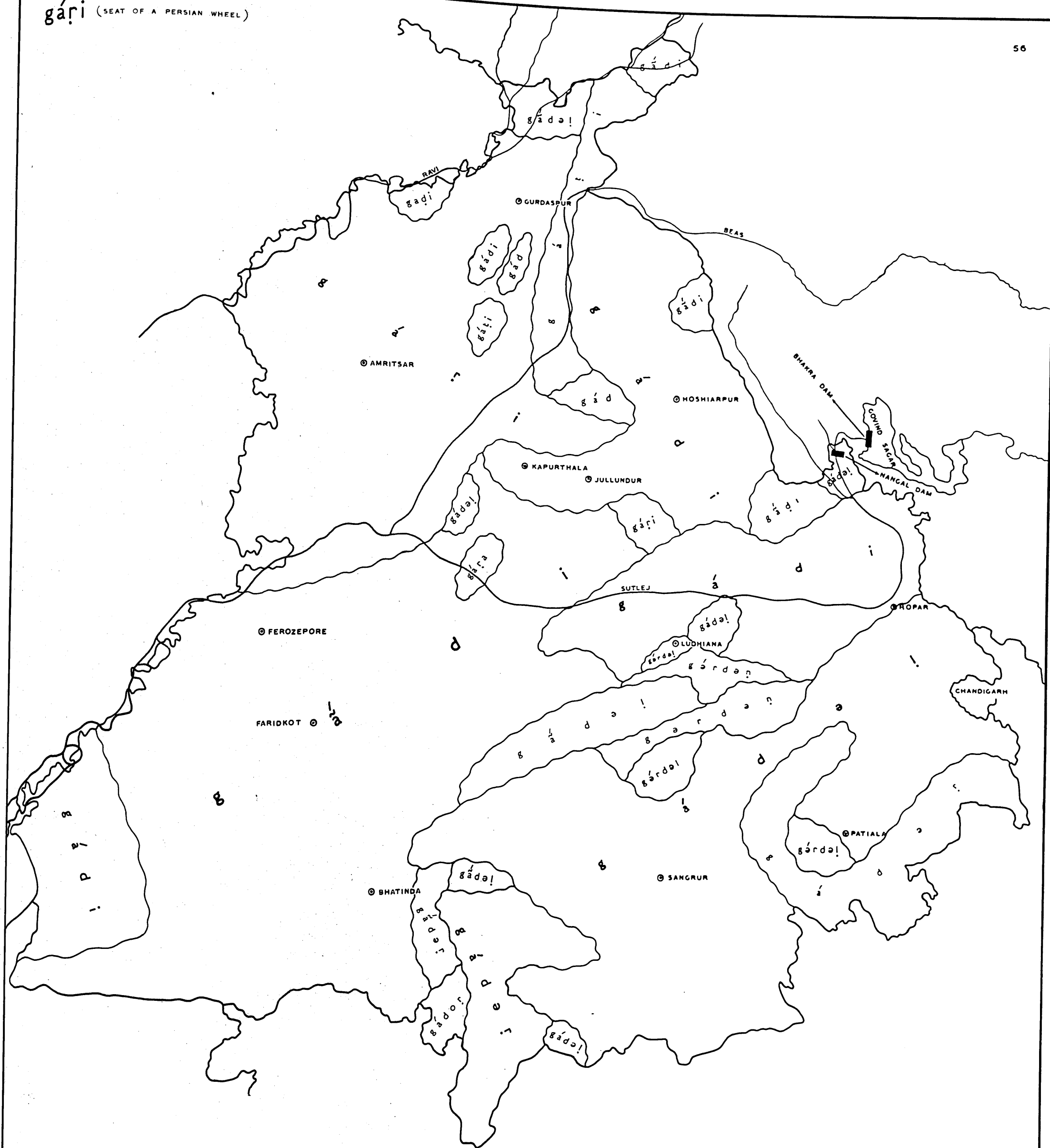


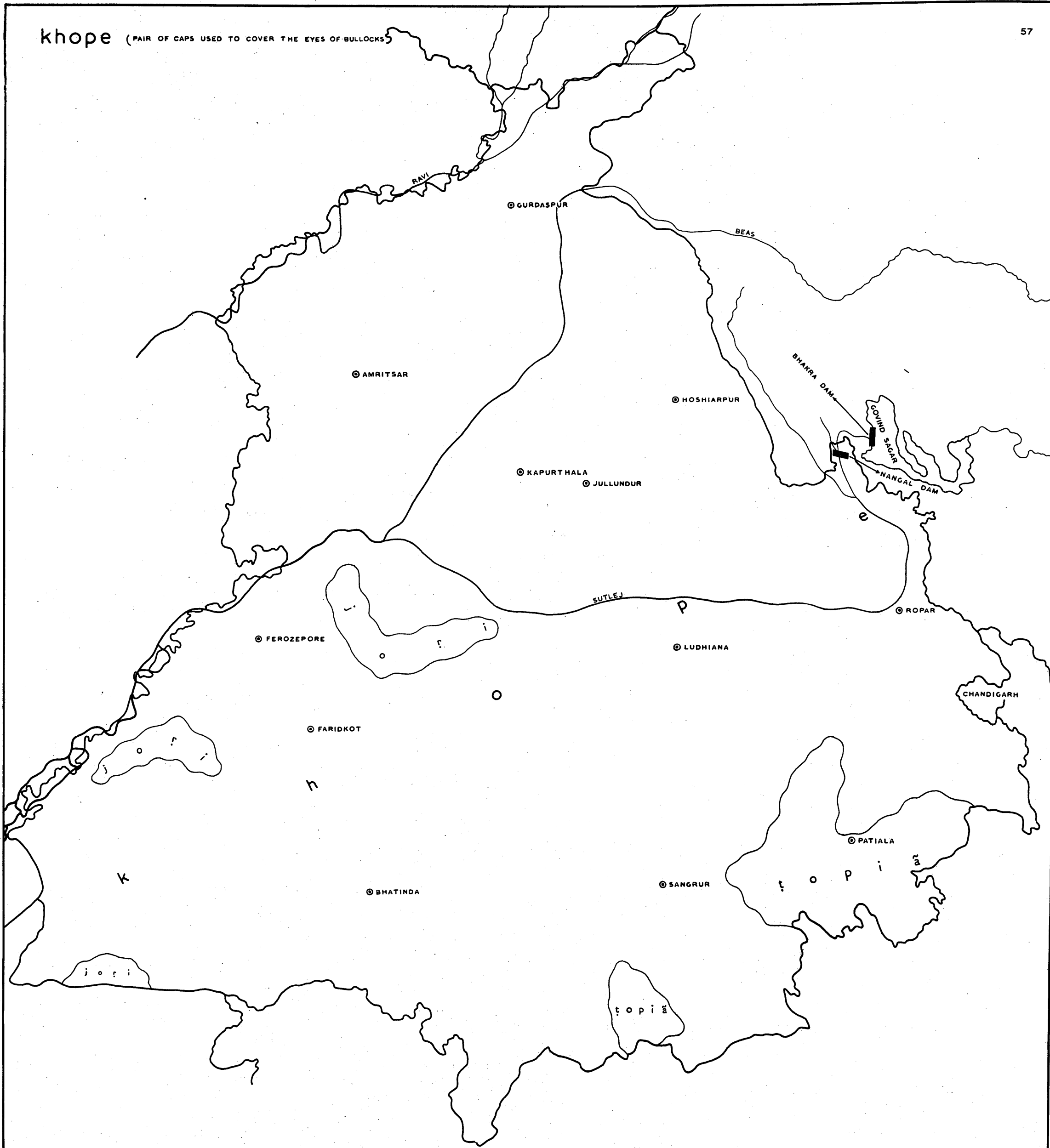


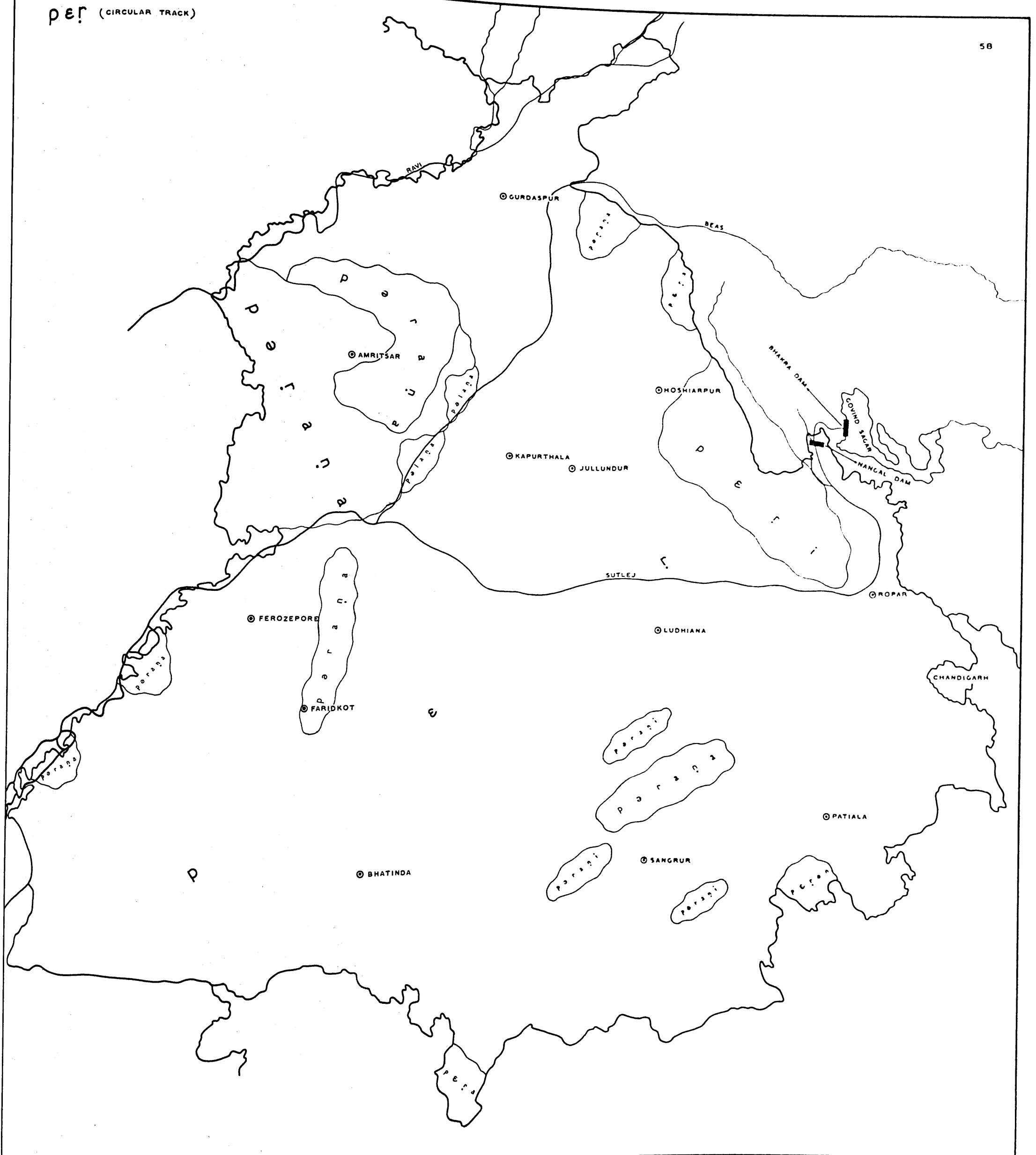


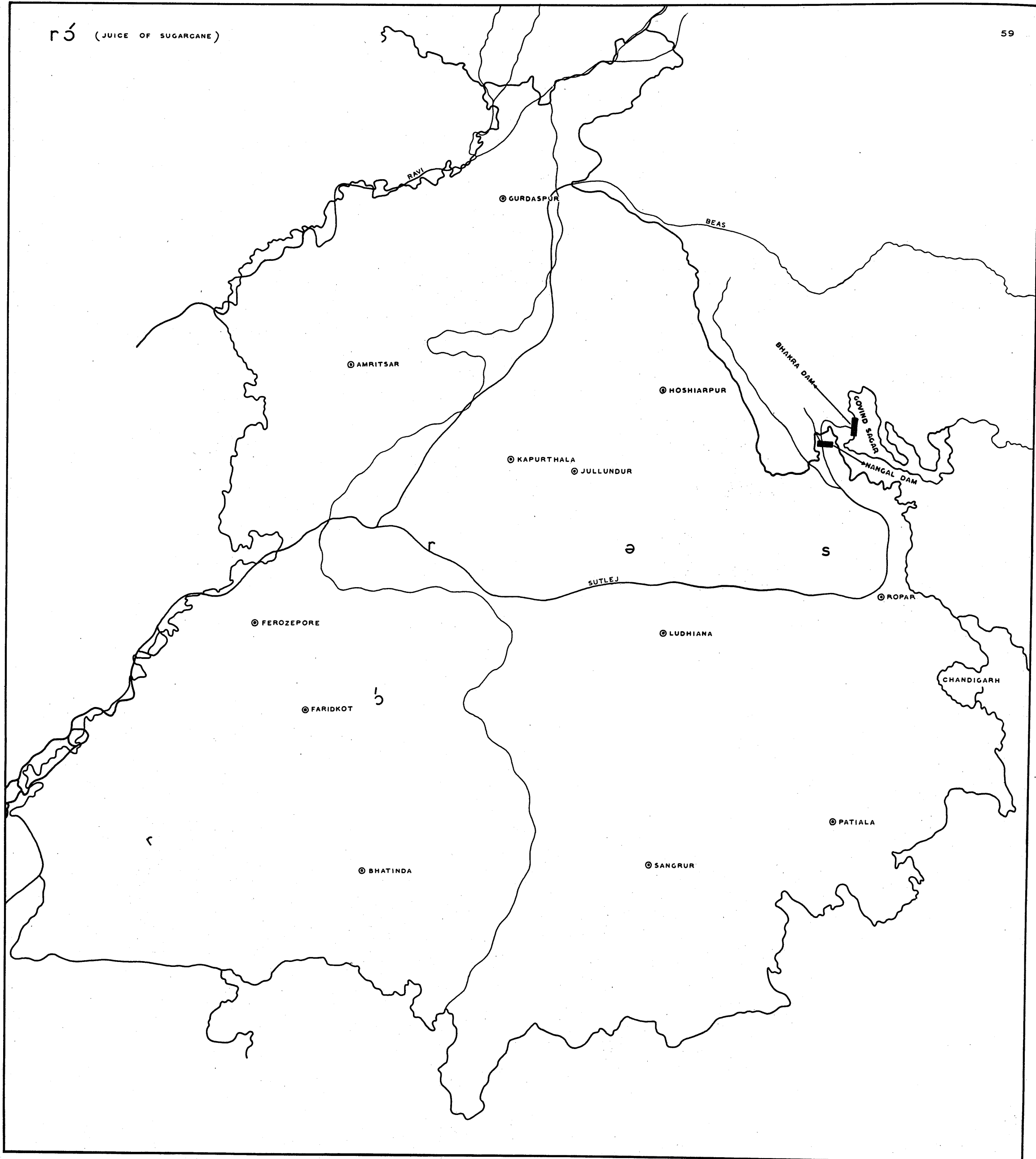


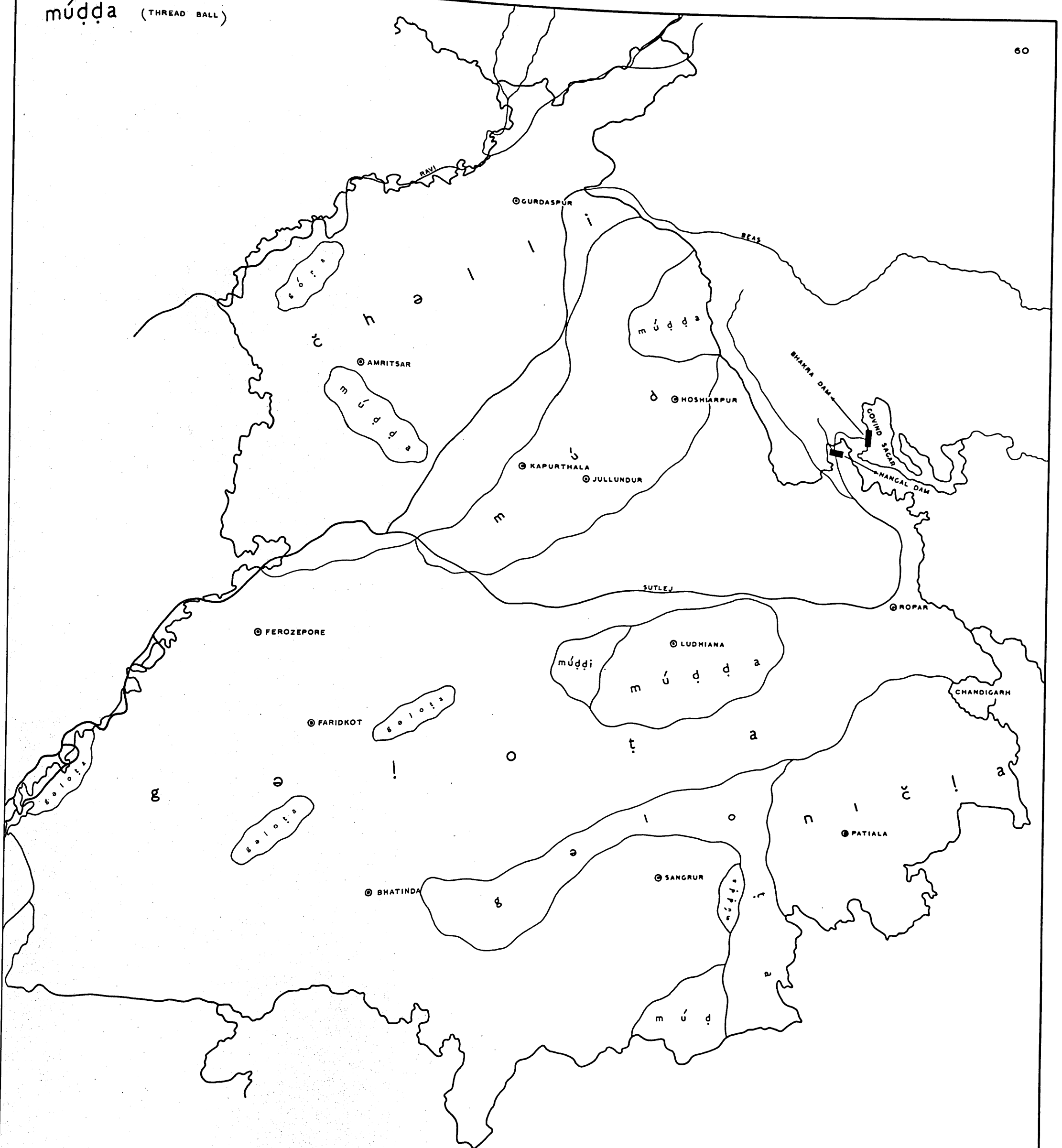


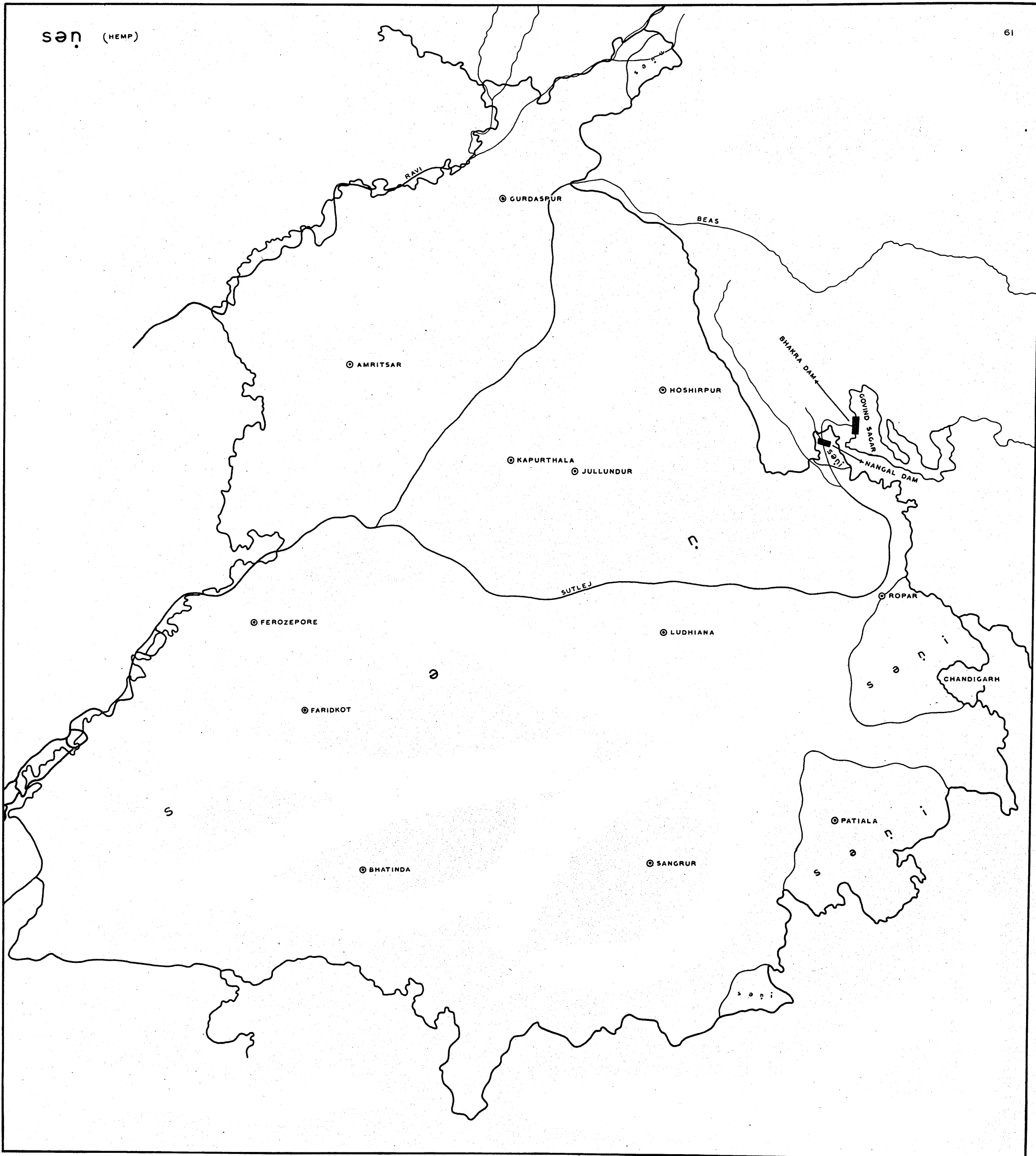


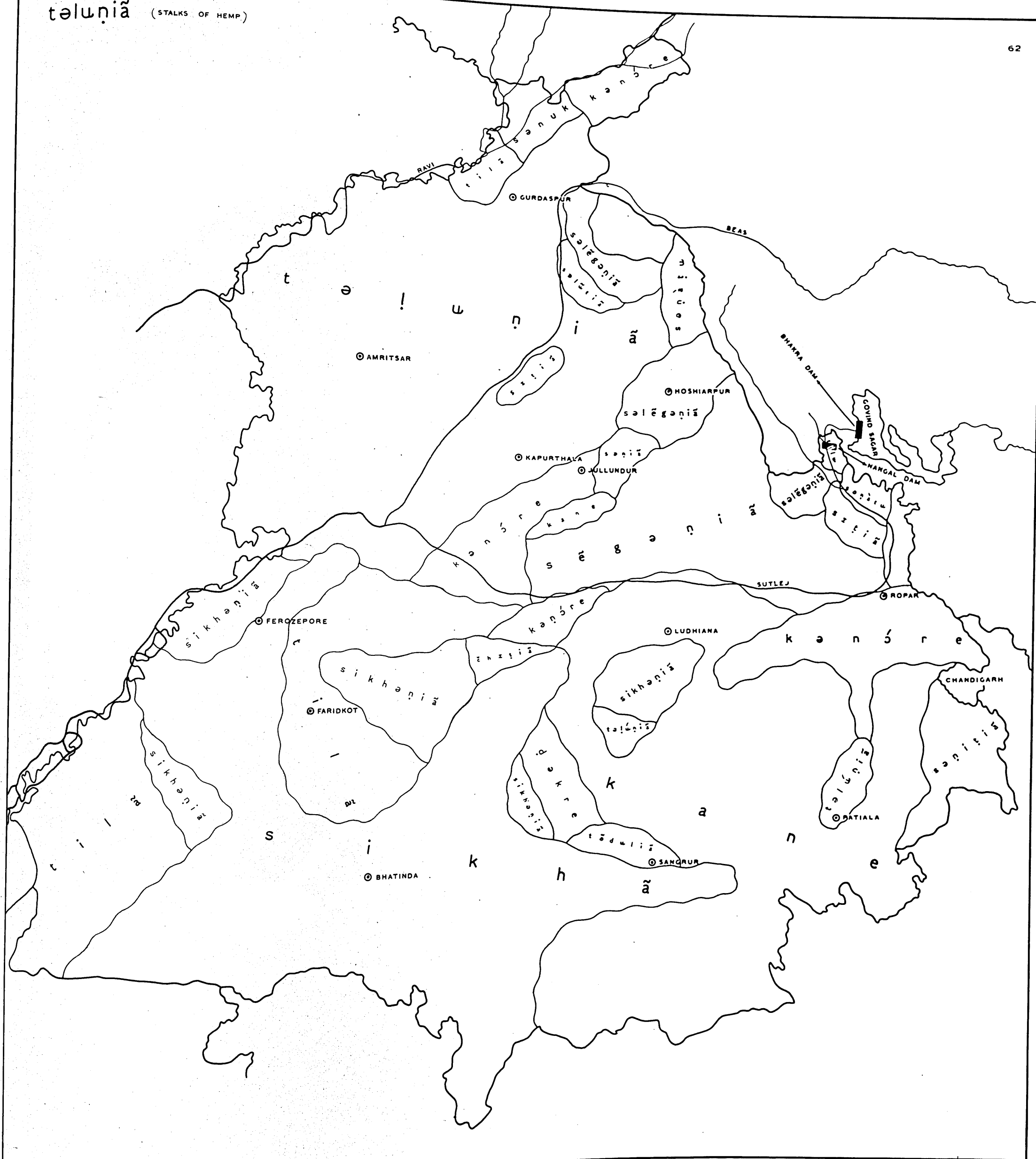


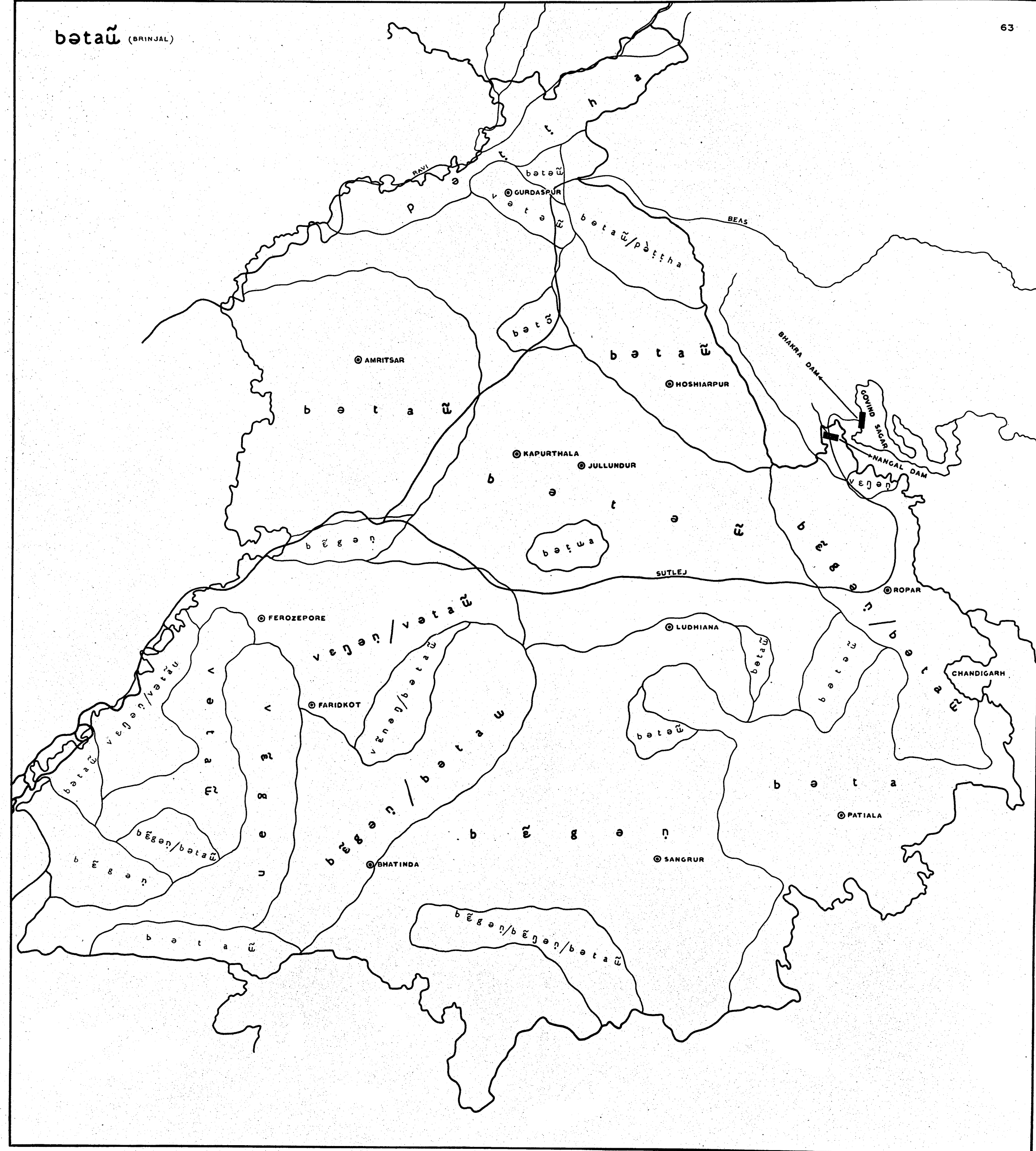


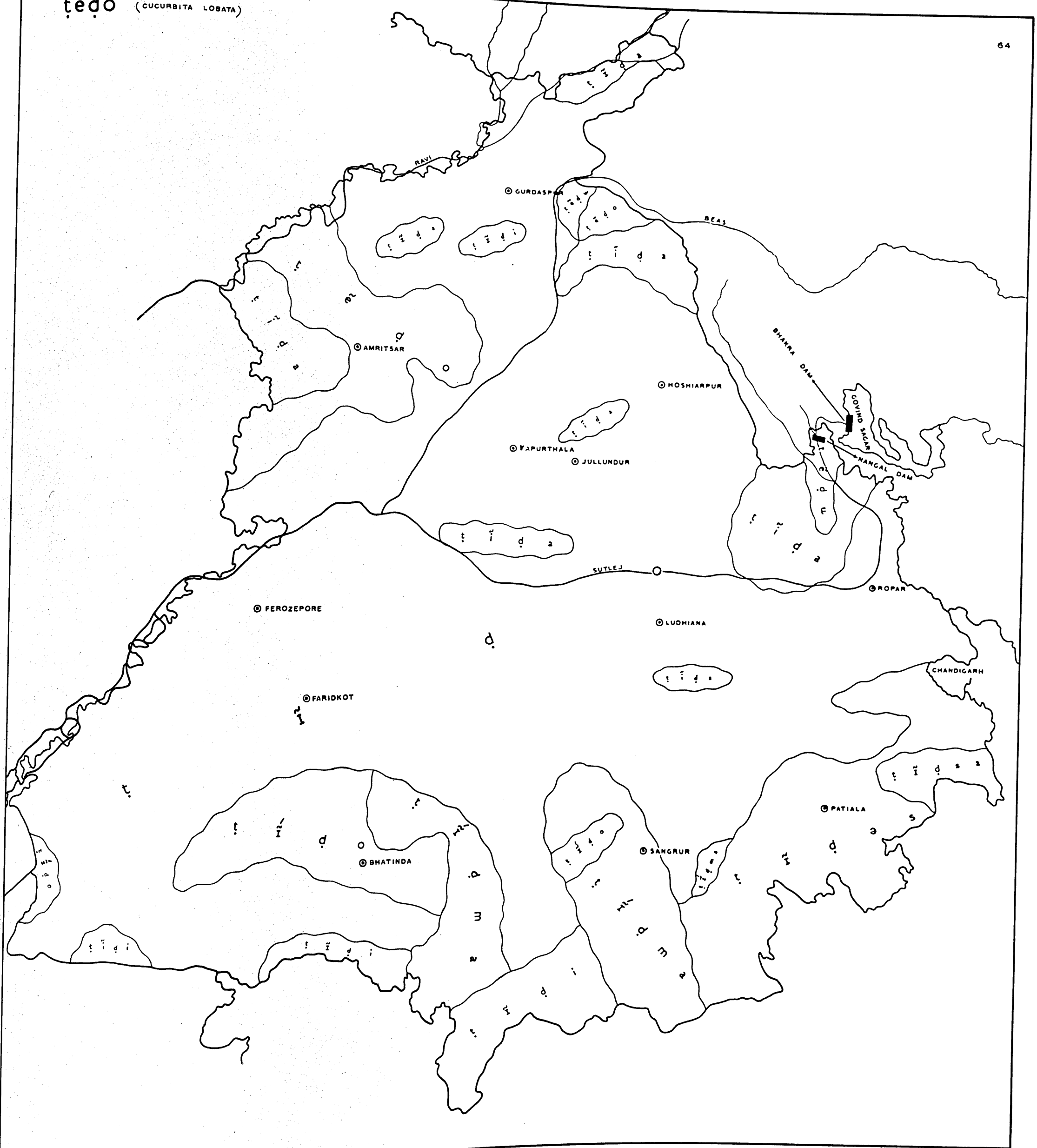




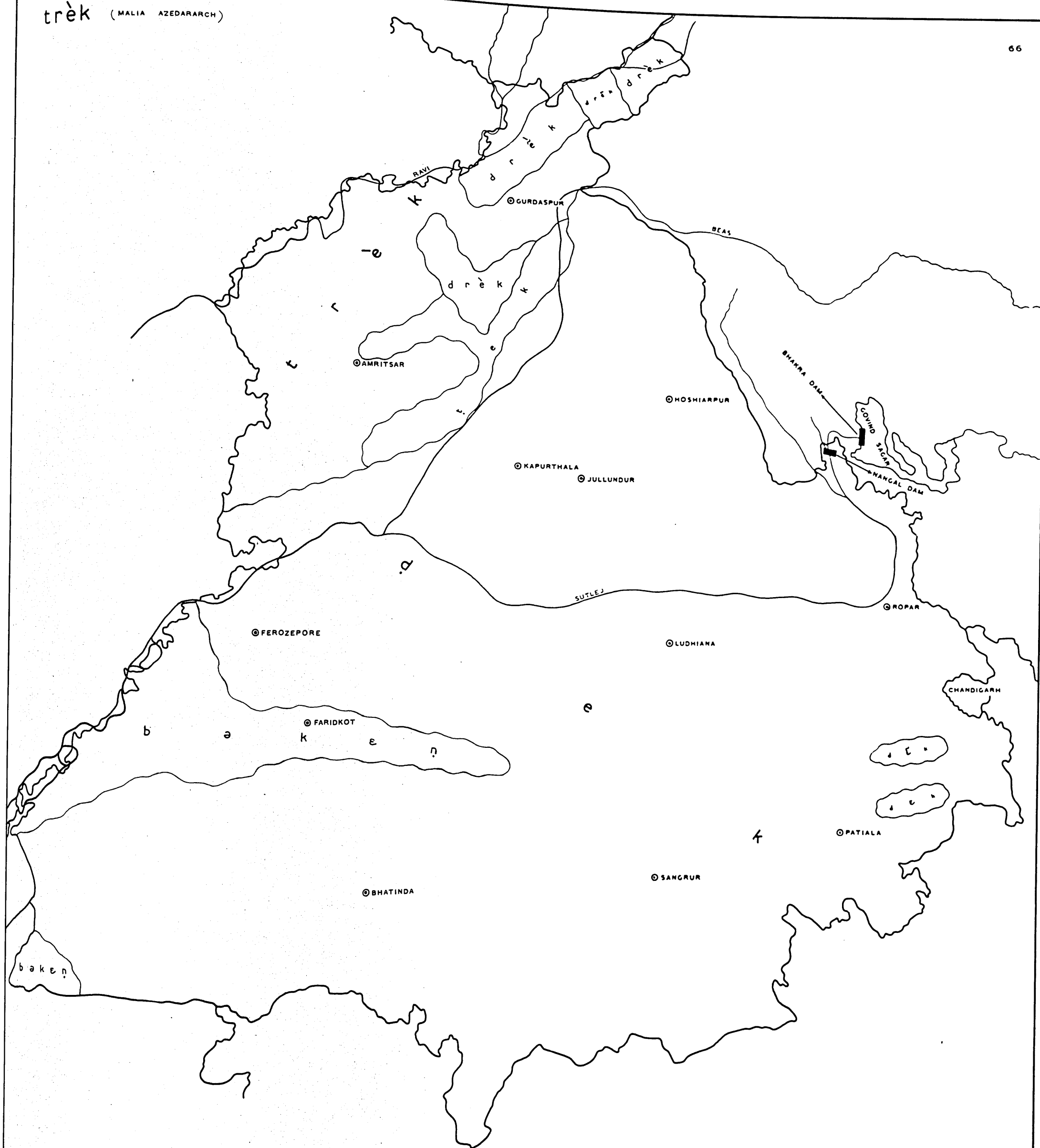


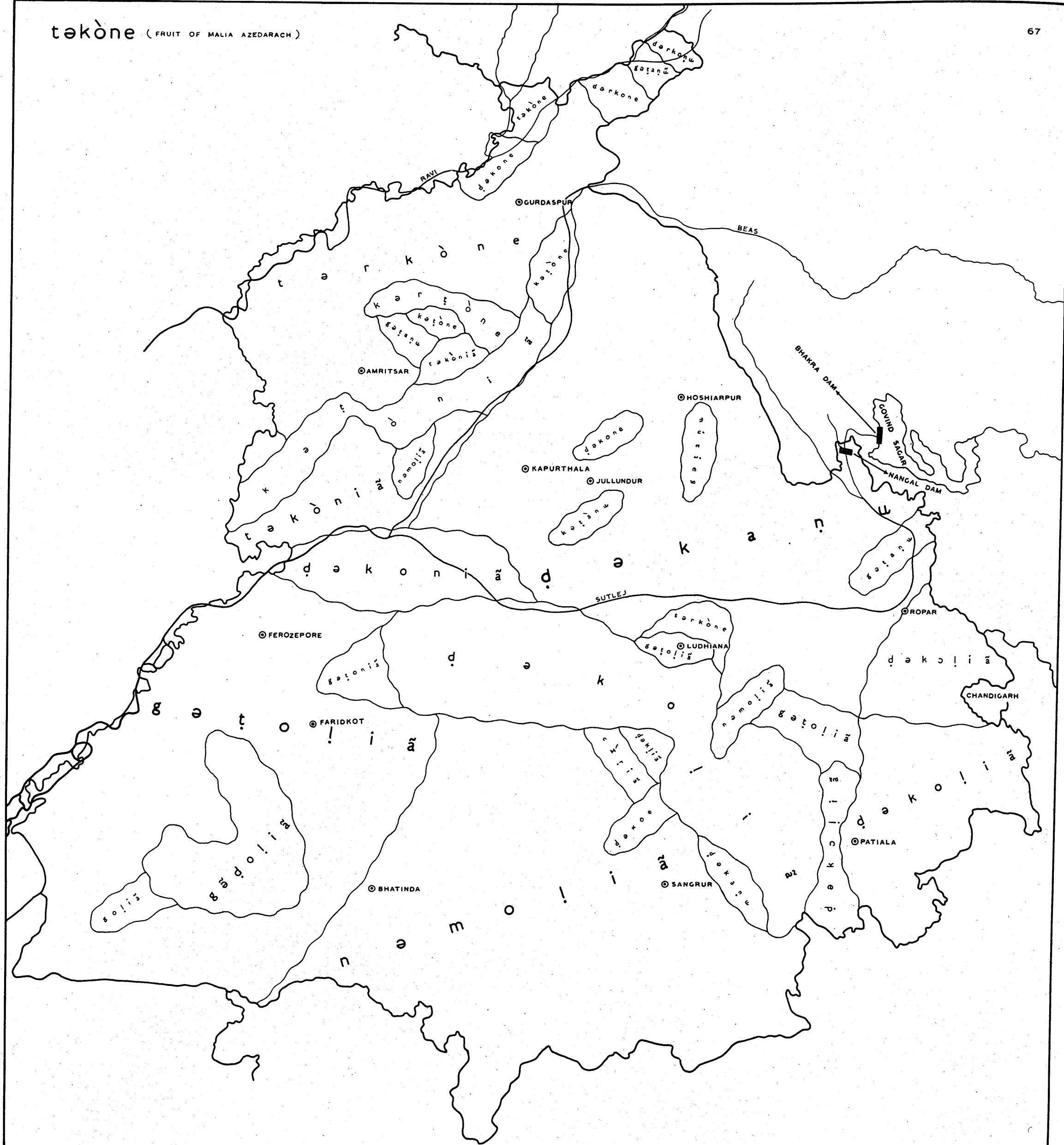


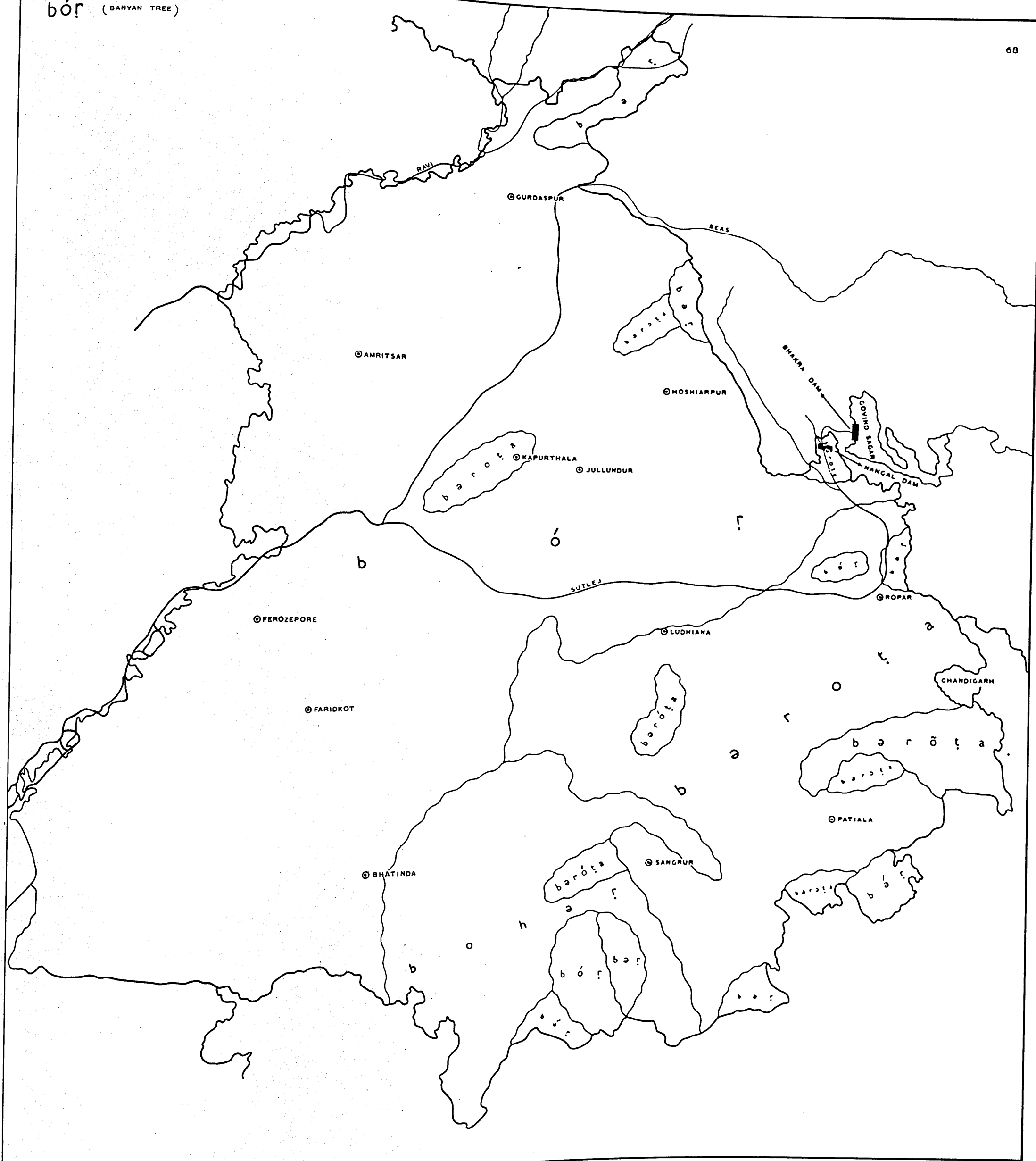


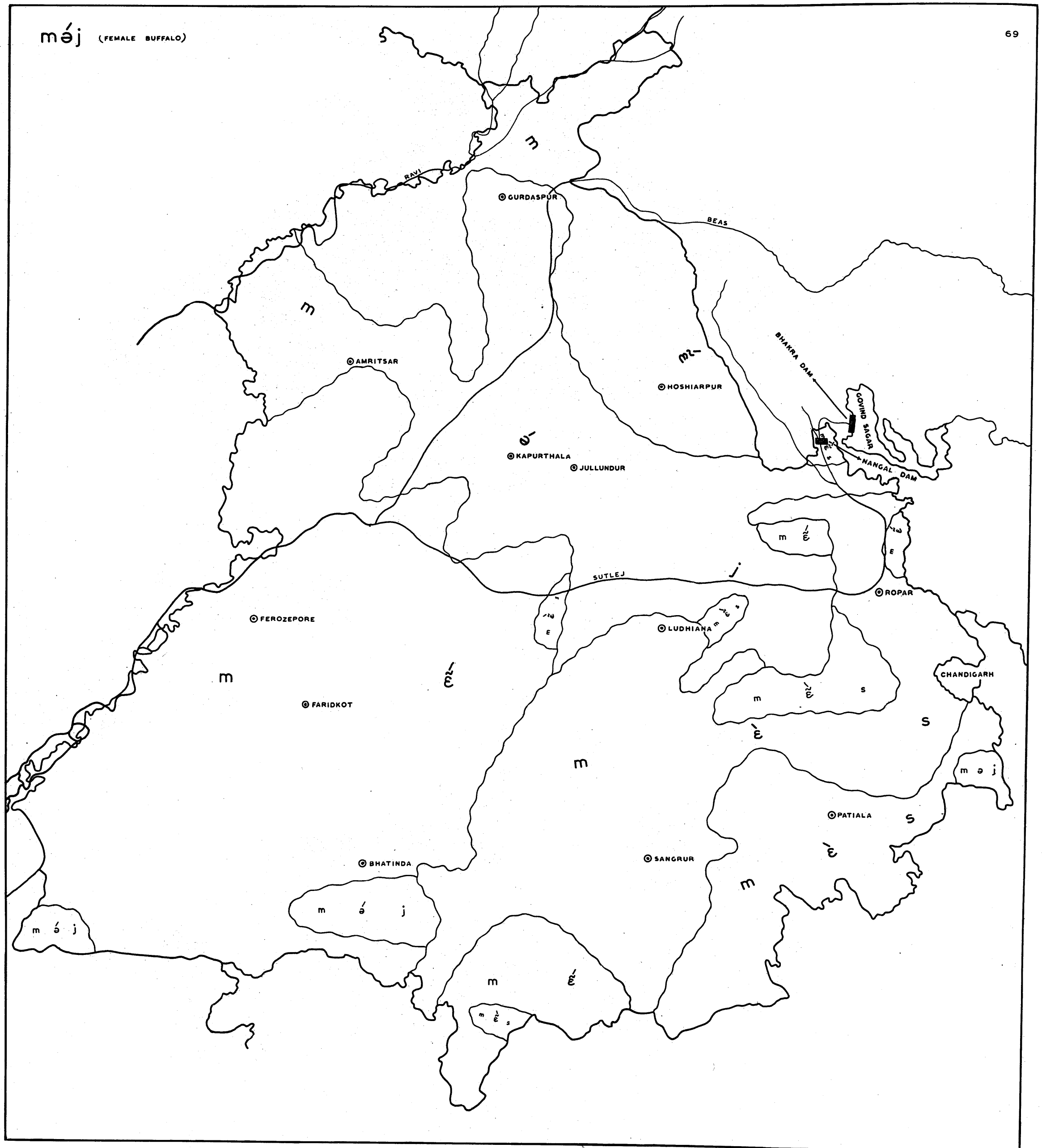


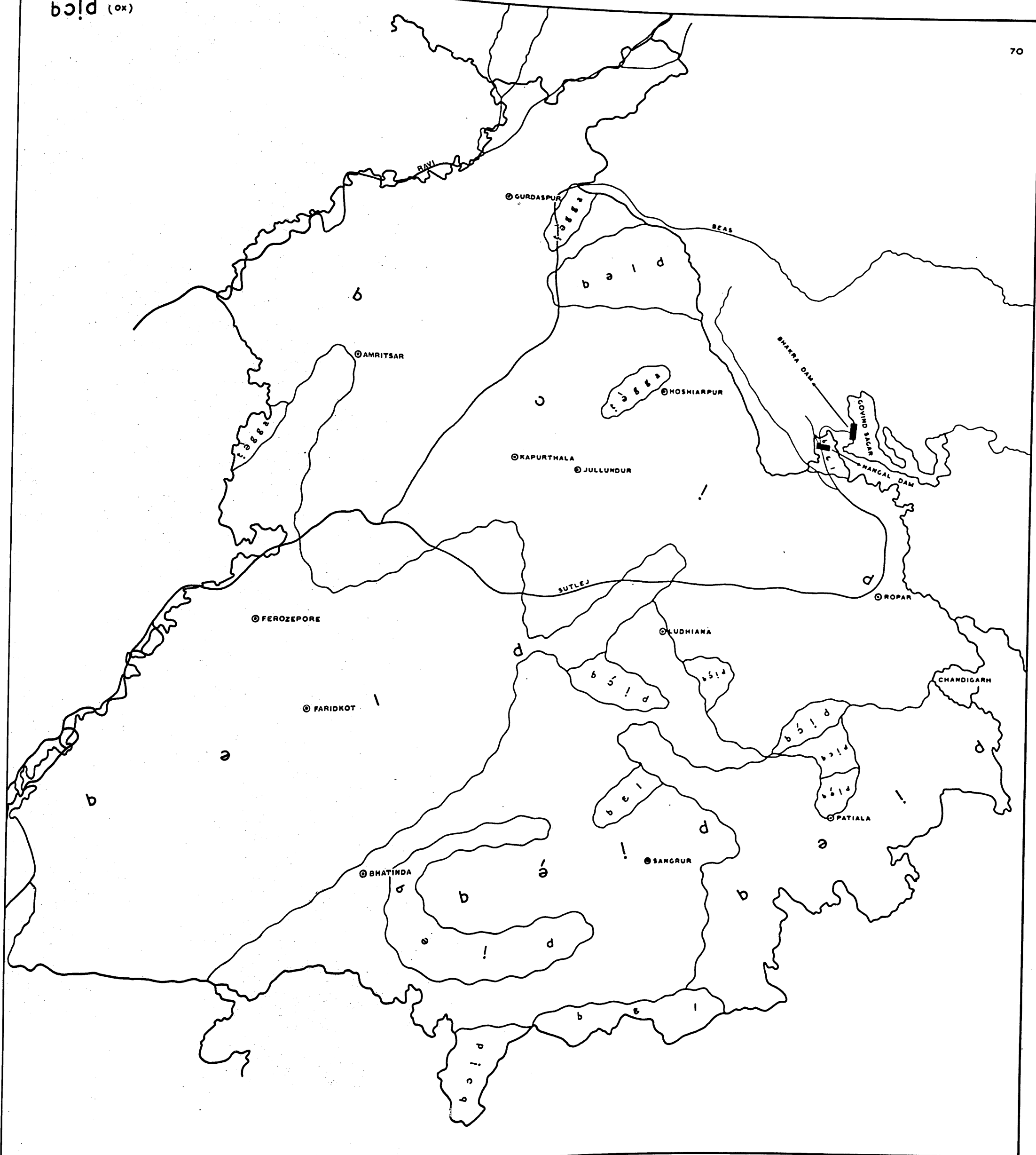


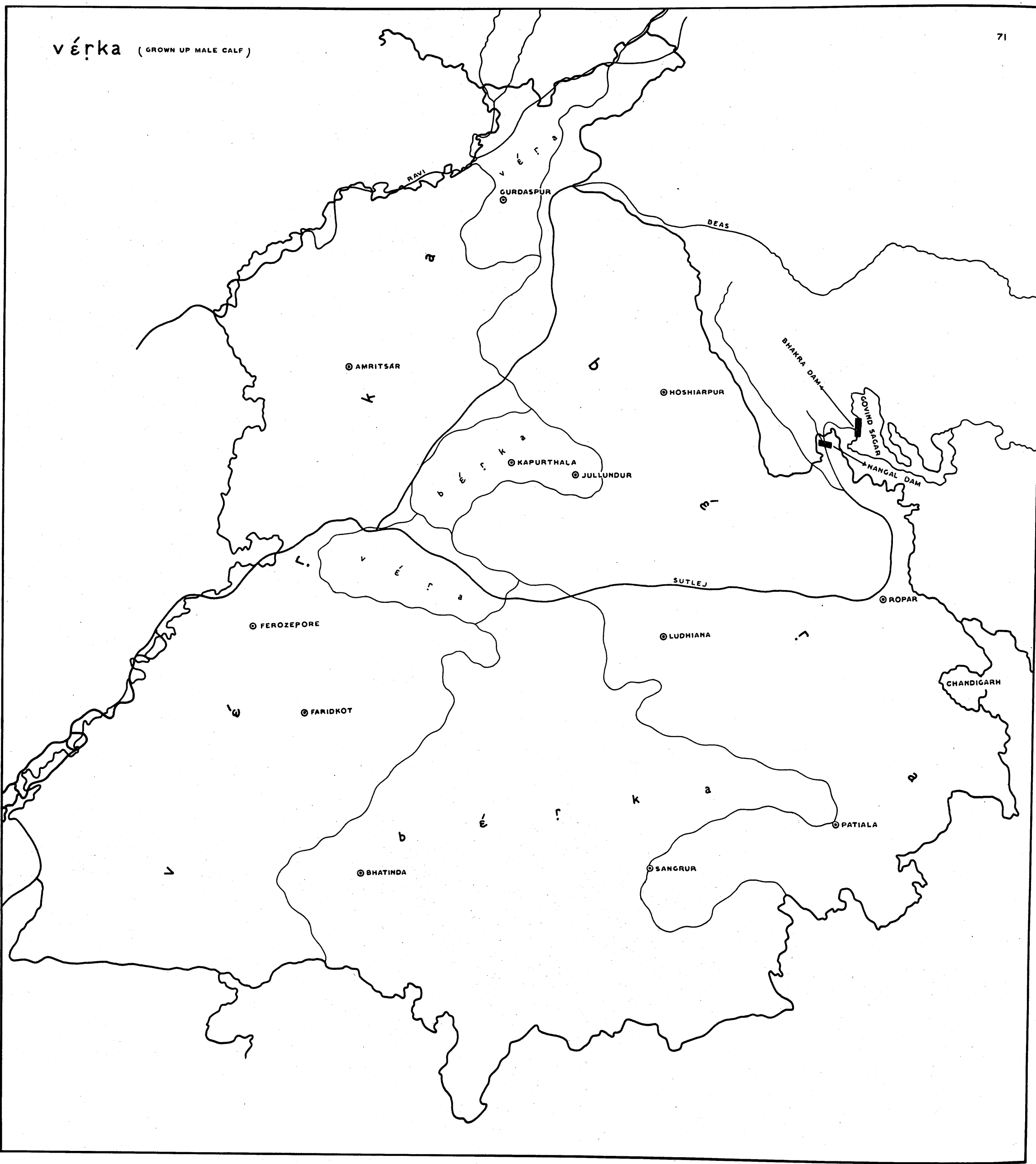


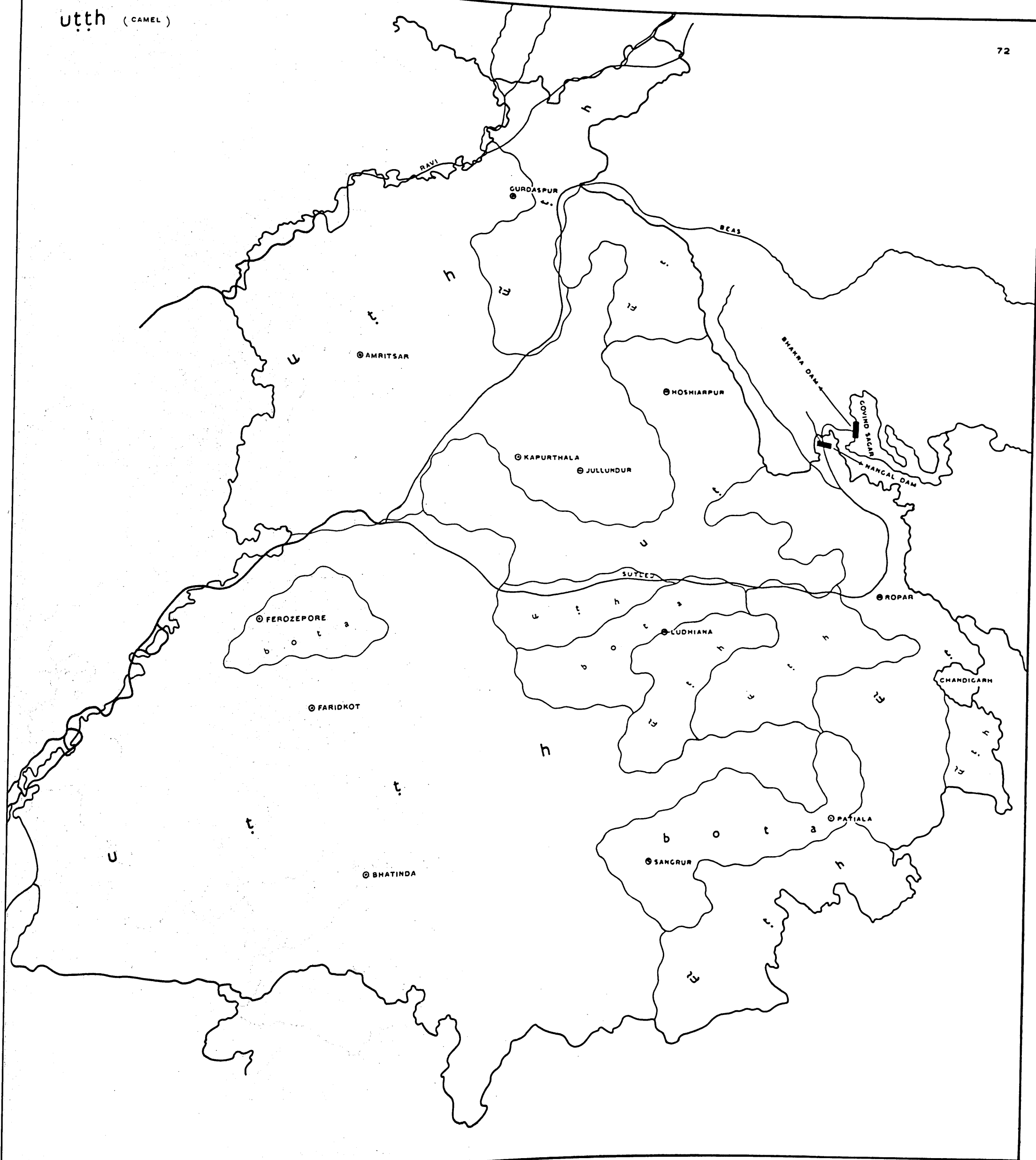


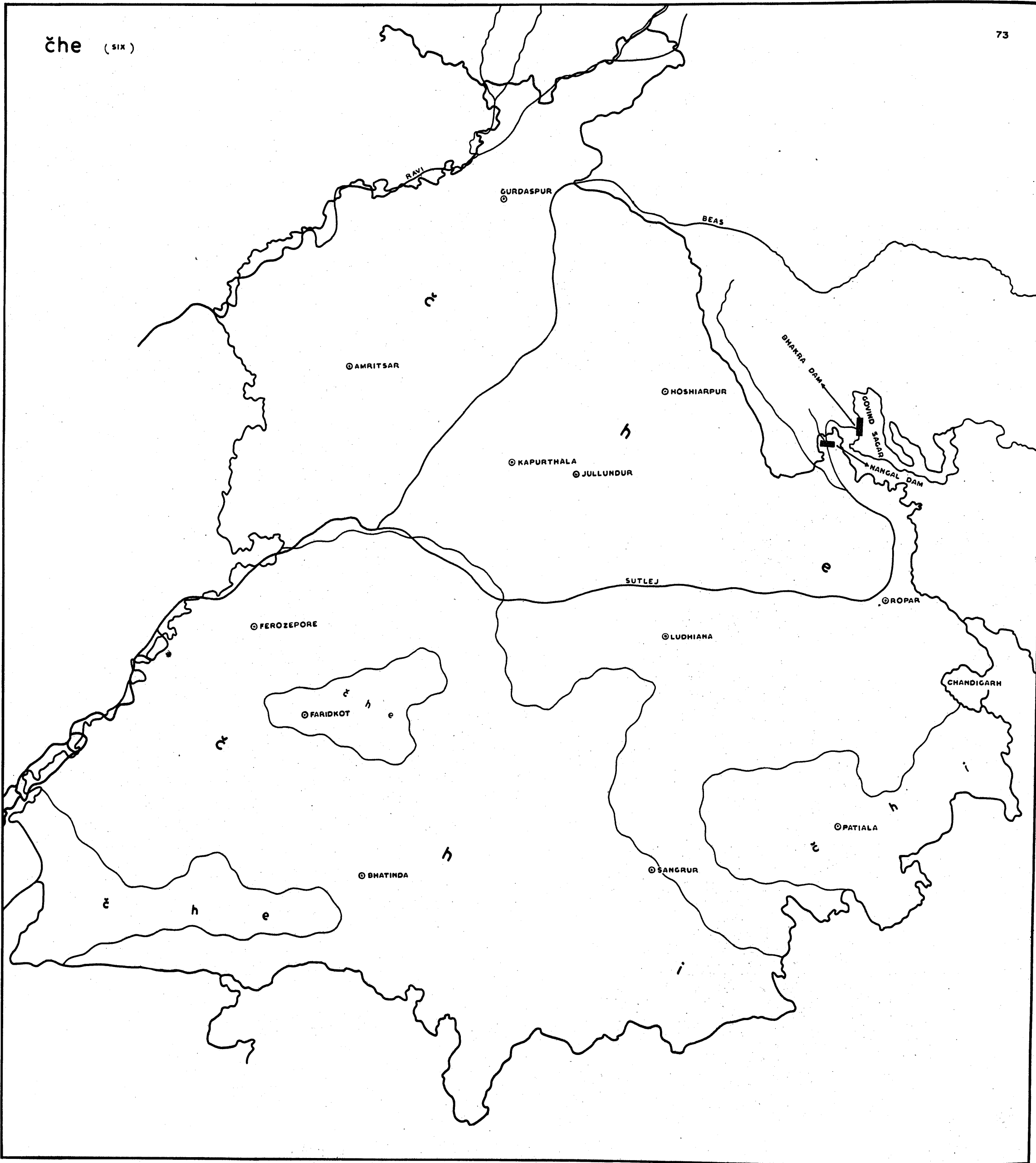


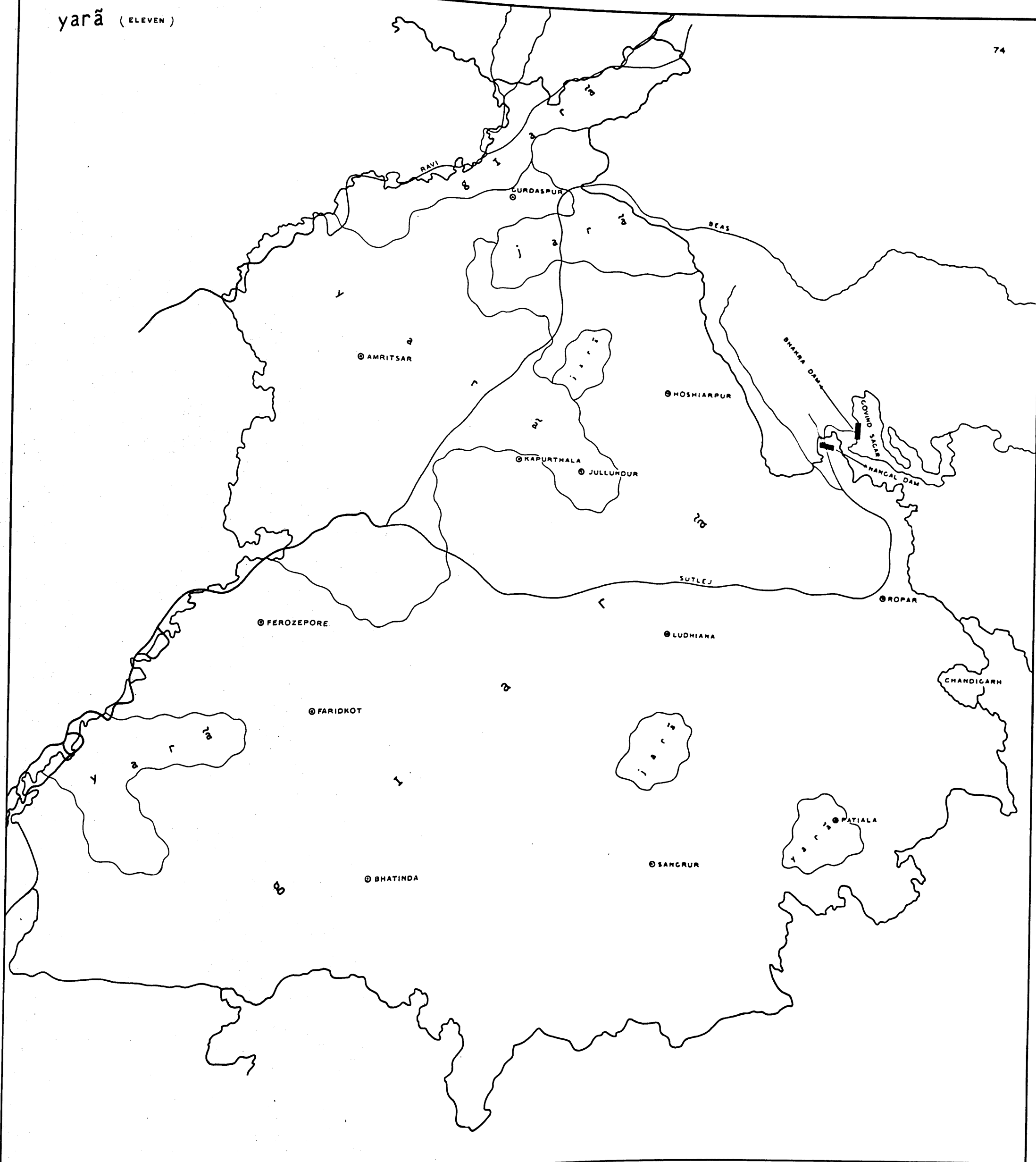


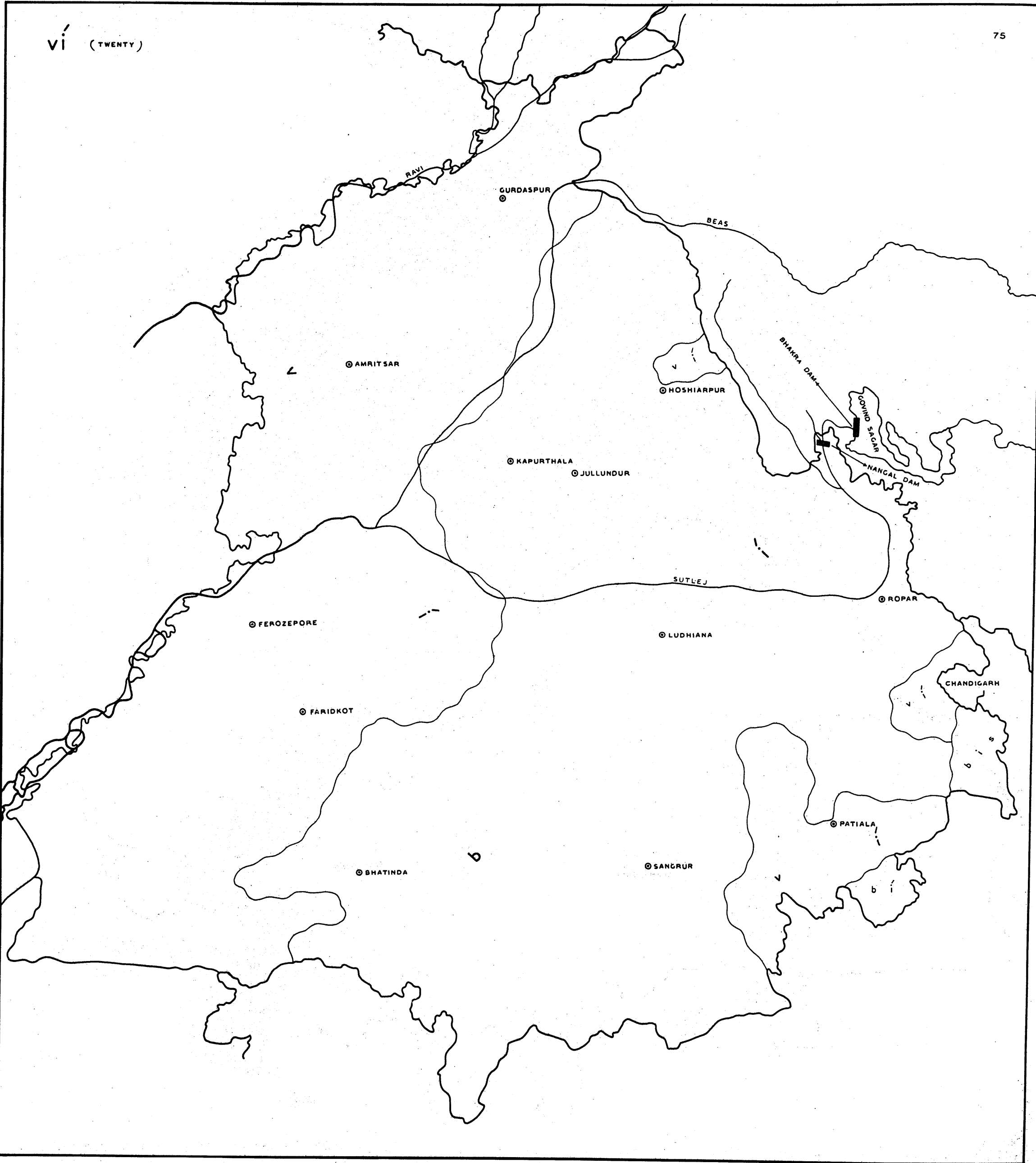


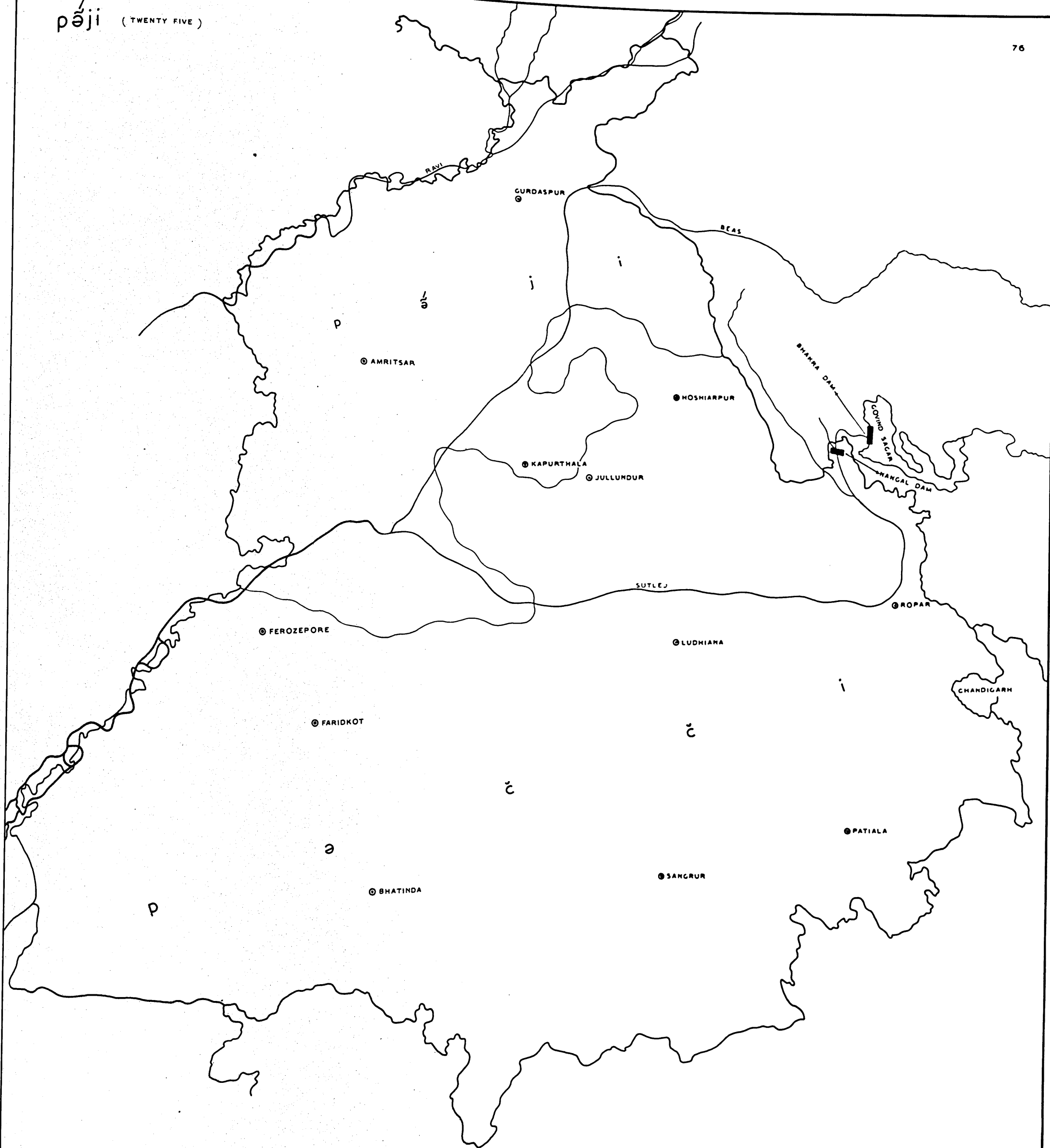


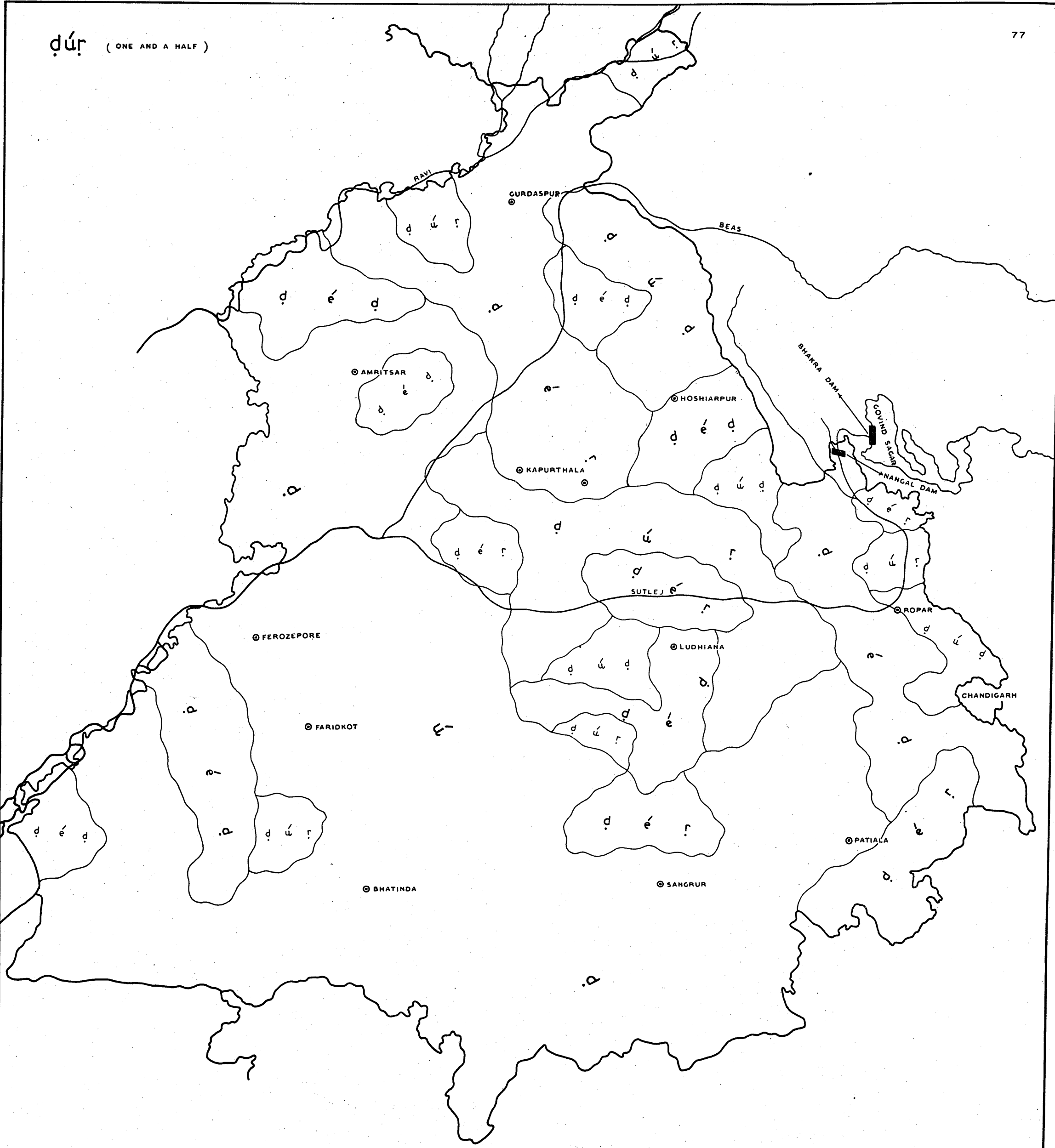


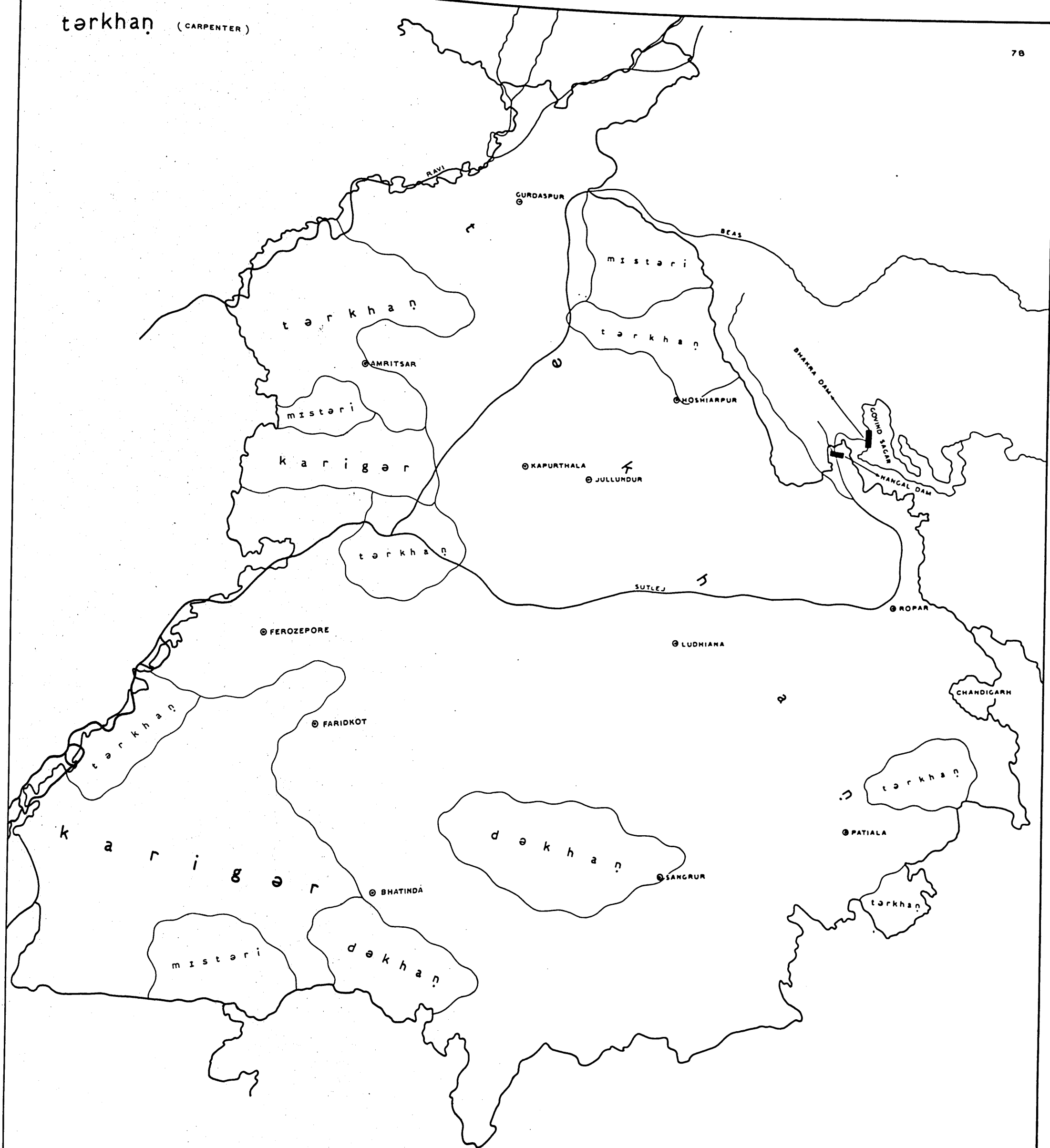


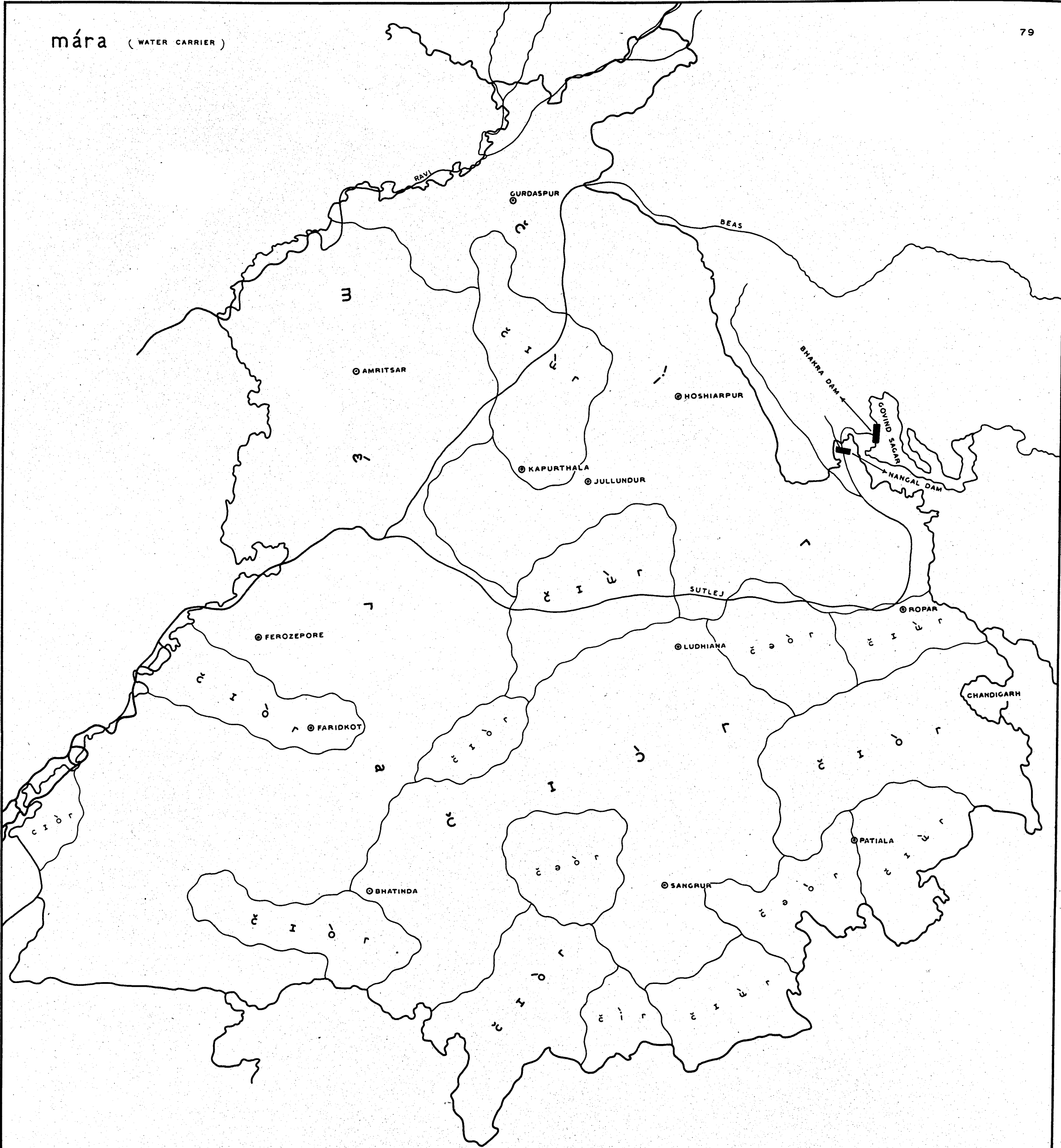


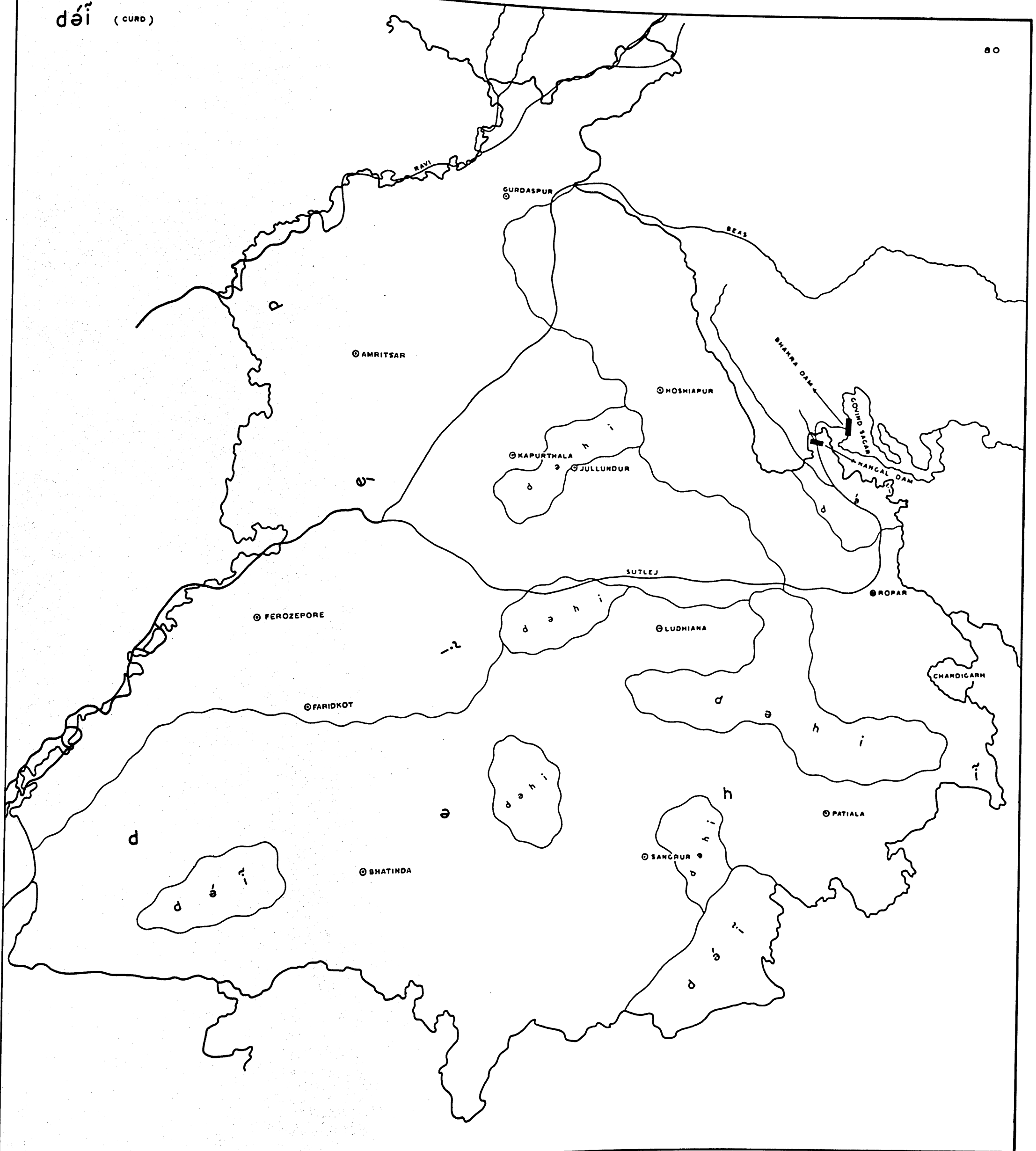












čhidḍi (THICK RESIDUE OF BUTTER MILK)

